

China

Reconstructs

VOL. XXVIII

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FEBRUARY

1979



- *Travel Notes: Kweilin*
- *What Happened at Tien An Men in '76?*
- *Ningsia Hui Autonomous Region*



Hua Shan (Mural Hill) where rock faces of various hues suggest nine horses in different postures.

Articles of the Month



The Tien An Men Events Page 6

When the people rose against them in April 1976 the gang of four called it a counter-revolutionary incident. The event was falsely reported both in China and abroad. What actually happened is now being told for the first time.

The Huis Today

Page 34

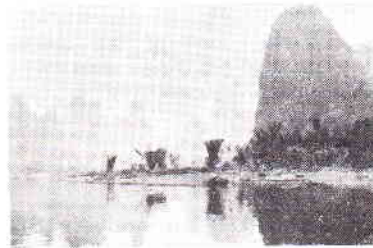
How are China's Hui people, long held back by a rigid feudal tradition, coming to terms with modern life? An interview with a leader of the Ningsia Hui Autonomous Region and two vignettes of Hui life give some of the answers.



Sad Heroine No Longer Sad

Page 26

Wang Chao-chun, a Western Han dynasty girl who married a northern tribal chief, has always been viewed by writers as unlucky. The modern dramatist Tsao Yu talks about his new play which pictures her marriage as voluntary and a force for unity among people of the time. He also describes the resurgence of modern drama today.



Fantastic Kweilin

Page 67

"Like living in a Chinese painting," people say of its famous scenery. Part II of "From Kwangchow to Kweilin."

China's Neurosurgery

Page 23

Dr. Wang Chung-cheng, neurosurgeon at Peking's Hsuanwu Hospital, outlines the beginnings and development of brain surgery since 1949, including some advances to world levels.

CONTENTS

VOL. XXVIII NO. 2 FEBRUARY 1979

Our Postbag	2	Science News: Super-High-Energy Particles Observed; Davidson Prize Award	59
A San Mao (Three Hairs) Cartoon by Chang Lo-ping	3		
Across the Land: Southwest China Institute of Physics	4	Chinese History — V	
The Tien An Men Incident in 1976 — A People's Revolutionary Movement	6	The Chin Dynasty: Unified Feudal Rule <i>Chiao Chien</i>	60
A Selection of Tien An Men Poems	6	Chin Emperor's Capital <i>Liu Ching-chu</i>	64
My Father, the Composer Ma Ko <i>Hai Hsing</i>	17	Travel Notes: From Kwangchow to Kweilin — II <i>Lin Mu</i>	67
Neurosurgery in China <i>Wang Chung-cheng</i>	19	Along the Southern Border — II	
Playwright Discusses Modern Drama	23	Ballad Singer of the Tais <i>Chang Yen</i>	74
The 44th Chinese Export Commodities Fair <i>Chiu Chien</i>	26	Stamps of New China: Commemoratives for Three Congresses; The Ningsia Hui Autonomous Region	77
Do You Know? About China's Climate	28	Language Corner:	78
Twenty Years of the Ningsia Hui Autonomous Region <i>Ma Yu-huai</i>	33	Lesson 2: At a Hotel	
Vignettes of Hui Life — I	34		
The Wedding Was on Friday 'Seed-Crazy'	44	COVER PICTURES:	
For Your Reference: The Ningsia Hui Autonomous Region	46	<i>Front:</i> A vertical granite column hanging to within five centimeters of the ground, said to have been cut in two by a sword according to a local legend. <i>Chang Shui-cheng</i>	
A Marksman Returned from Taiwan	47	<i>Back:</i> The Liupan Mountains in Ningsia, which the Red Army led by Chairman Mao crossed in October 1935 to reach northern Shensi province. <i>Ningsia Pictorial</i>	
Fables for Today	49		
Cultural Notes: New Cartoon Films <i>Chang Sung-lin</i>	50		
Children: Good 'Neighbors'	55	Editorial Office: Wai Wen Building, Peking (37), China. Cable: "CHIRECON" Peking. General Distributor: GUOZI SHUDIAN, P.O. Box 399, Peking, China.	
Geography of China: Bird Islands	56		



Chinese History Series

As a specialist in helping teachers teach about Asia, I was delighted to see the beginning of a series on Chinese history in the October 1978 issue of *China Reconstructs*. It will be a useful addition to the many features that for years have made *China Reconstructs* an outstanding resource for learning about China, past and present.

In future installments, I urge special attention to (1) explaining how and why social or cultural changes occurred (students do not learn well from generalizations like "The appearance of private property. . ." and "A group of privileged men appeared. . .") and (2) emphasizing the origin and development of the social and cultural thought and behavior that are characteristically Chinese.

A.E.H.

San Rafael, U.S.A.

Thank you for beginning a series of articles on Chinese history. Please continue. The history of this ancient country is a pride for the people of the Orient. As an Asian I have a deep respect for your country as for my country, Jordan.

K.M.H.

Amman, Jordan

Material for Students

As a high school geography and history teacher, I find *China Reconstructs* excellent as source material. Four of my history students are studying "The Hoax of the Confucian-Legalist Struggle" by Pai Shou-yi. In order to understand the article they have also been studying recent developments in China, especially concerning the gang of four.

China Reconstructs in-depth material presented in an interesting way and on a level which high school students can understand. Students enjoy the variety of articles as well as the pictures illustrating life in China and the magnificent scenery.

I welcome articles on the communes, for I teach their historical development and organization.

I also enjoy the present series on Chinese history and am looking forward to future articles.

S.D.

Halifax, Canada

Every time I receive *China Reconstructs* I read it with deep interest because it provides me with information about your great country. As a high school student, I would like to read more reports on politics, culture, geography, history and sports.

A.K.

Lome, Togo

I am 16 years old and read your magazine regularly. My father has visited your country and told me many things about it. I particularly like Chinese landscape paintings.

I want to learn more about middle school and college students in China, but you seldom publish articles about them.

B.B.

Bruck, Federal Republic of Germany

Change in Tone

I have read *China Reconstructs* for many years and am a subscriber. Today there are less features on politics which I think is good. There is also a change in the tone of the language, it is forward moving, goal reaching. As your National Anthem says, "March on!"

R.Y.T.C.

Honolulu, U.S.A.

All Light and No Shadow

Your journals are beautifully produced, format and printing excellent. Photographic skill and color printing excellent. Informative and well illustrated magazine articles on technical subjects — engineering, medicine, education, agriculture, language, etc. — all seemingly excellent.

But — and it is a big "but" — you make it sound as if "everything in the garden is lovely" and I am left with the feeling of "propaganda." Good pictures are made of light and shade. Your pictures are all light and no shade, and certainly there must be some shadows in China's garden!

I am sure you have enough skill to mix light and shadow believably in your beautifully produced journal.

E.B.

Aldeburgh, U.K.

Cities and Living Conditions

My wife and I are fascinated by the stories and photographs of your cities — for example, "Chungking, City on a Mountainside" in your October issue, accompanied by a map of China. Such articles help us know a great deal more about your country.

We also like articles about your citizens, their way of life, their work, their hobbies, the cost of living, the average wage in China, the cost of food and lodging. Have you any

unemployment? Is medical assistance easily available to each citizen? Is it costly to have a doctor visit you at home?

J.A.B.

London, Canada

Life in a Commune

You had a story about life in a rural people's commune which I found most interesting. It has also been of value to me when people ask questions about China, and this happens quite often. As a member of the Swedish-Chinese Friendship Association, I often help out in our local branch store, and many of the questions people ask concern what people's life in the communes is like. Other typical questions are about China's health service, the educational system, etc. So more articles on these topics would be appreciated.

T.L.

Lünd, Sweden

Cultural Life

I very much liked "Popular National Dances Seen Again," "Tawenkou: Neolithic Culture Find" and "The Artcraft of Weaving" in your August issue. Personally, I prefer articles on Chinese culture, the people's livelihood, the different styles of life in different parts of your vast country and on hospitals and medical technique.

P.P.

Cognac, France

Chinese Cooking

Some of my friends and I have read your magazine during the past few months and we found it very inspiring.

Chinese cooking is well known in the world for its richness and variety. Give us more articles on Chinese cooking.

J.C.M.

Mexico, Mexico

Your magazine has done a good job in strengthening the friendship between the peoples of your country and other lands. China is an example for self-reliance.

"The Many Styles of Chinese Cooking" by Chu Chi-ping and "The Grotto Art in Tunhuang" in your October issue were good. I hope you will continue publishing such articles.

C.N.H.

Panama, Panama

Traditional Medicine

I am a medical student and would like to read more articles about recent advances in Chinese traditional medicine and health care for the people, both urban and rural. I would also

A San Mao (Three Hairs) Cartoon by Chang Lo-ping

Smoke Screen



like to know more about medical education in China such as the selection of students for medical schools, medical research, the curriculum for medical students, post-graduate training, etc.

Rangoon, Burma

Upper Volta Reader

I send you my congratulations. Your magazine has been much improved

recently. Now I can read about many sports activities in your magazine and I find the pictures more real, beautiful and meaningful.

Though there are many people in Upper Volta who are your subscribers, I have not found one letter from them in your Postbag column. Will you publish letters from French-speaking countries such as Upper Volta once in a while?

Ouagadougou, Upper Volta

Medical Team in Cameroon

Chinese doctors are very good. There is now a Chinese medical team in Cameroon and they are making wonderful achievements by curing blind, deaf and crippled people.

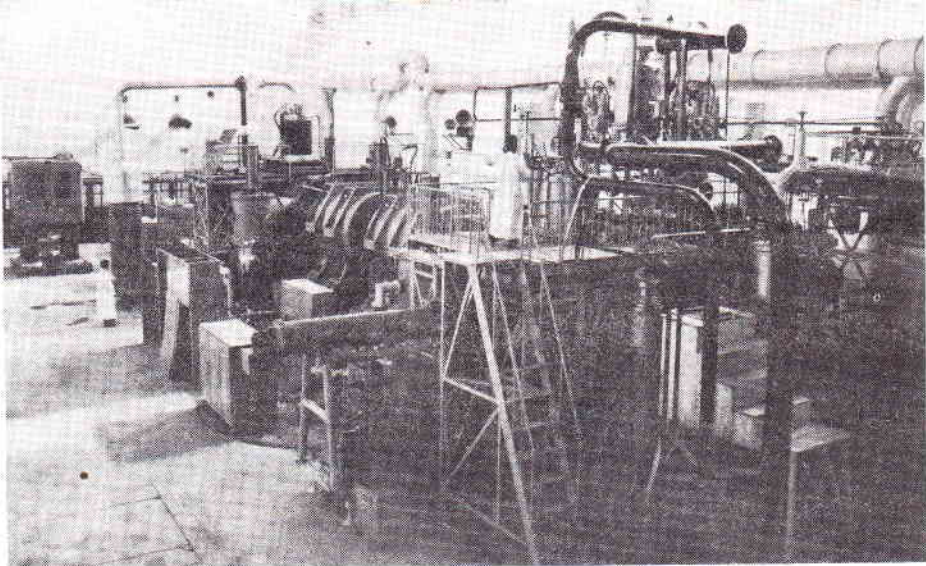
I want to know more about China's past. China has a long history. Articles on the 25,000 li Long March will be most welcome.

Douala, Cameroon

K.M.

S.N.N.

The institute's steady state superconducting magnetic mirror device.

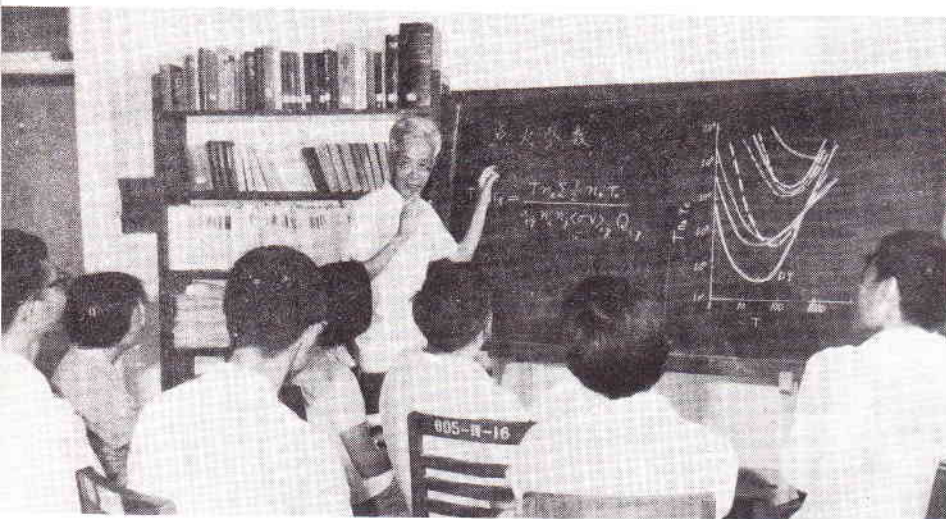


Across the Land

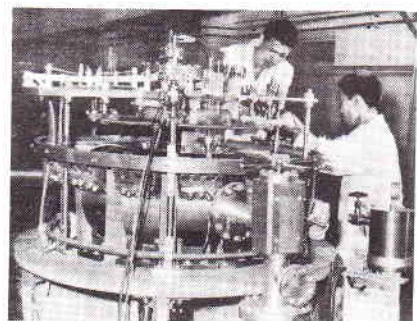
Southwest

China Institute of Physics

THE Southwest China Institute of Physics, a base for studying controlled thermonuclear fusion, focuses its attention on research in thermonuclear ignition and the preproduction and study of fusion reactor, aiming at providing more energy for the country in the future.



Professor Ting Hou-chang, who works on the theory of controlled thermonuclear fusion, discusses the theory of bringing controlled thermonuclear fusion into effect.

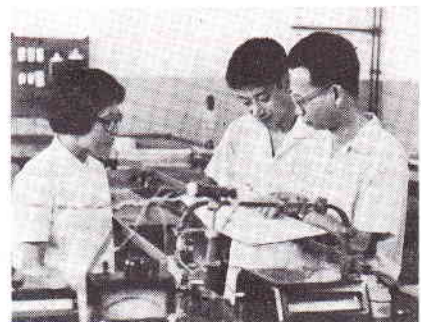


Assembling the pumping system for a Tokamak device, one of China's major scientific research projects.



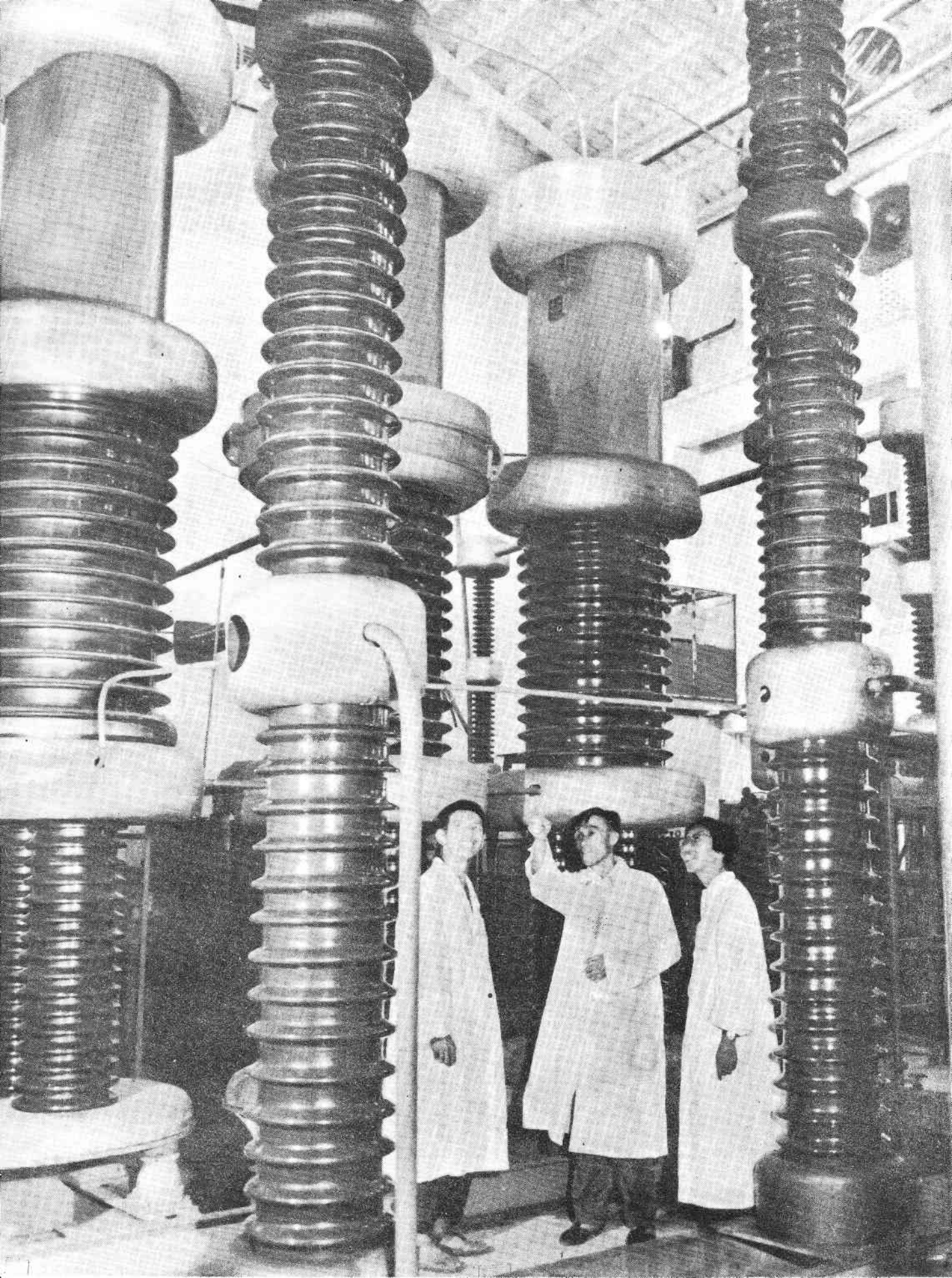
Veteran scientists Li Cheng-wu (left) and Sun Hsiang (second right), study the work schedule for experiments on the "Tokamak 1" fusion device.
Yang Wu-min

Scientist Yeh Yu-chang (right) studying the results of adjusting microwave interferometer with multimode waveguides (2 frequency band).



Scientist Wu Kuo-liang (center) studies high voltage breakdown for the steady state mirror device.

Photos by Chen Chieh



The Tien An Men Incident

— A People's Revolutionary

ON April 5, 1976, Peking's Tien An Men Square was packed with people. For a week, in defiance of official orders, they had been coming to the square by the hundreds of thousands to honor the memory of the late Premier Chou En-lai. (April 4 was Chingming, a traditional day to commemorate the dead, used since liberation to remember and learn from the revolutionary heroes.)

Late in the evening the people in the square were attacked. There were casualties. Over the following days nearly 400 were arrested. Hundreds more were interrogated, harrassed and punished in various ways. The press labeled the event "a counter-revolutionary political incident." A white terror swept the country—ending only in October six months later when "the gang of four" was downed.

Reading a poem.

Hsinhua



ent in 1976

Movement

The key to this extraordinary event lay in the gradually mounting anger of the people against the dictatorial maneuvers of Chiang Ching, Chang Chun-chiao, Yao Wen-yuan and Wang Hung-wen, later identified as the gang of four. Ordered not to mourn the death of Chou En-lai, the masses, in a spontaneous and completely unorganized movement, decided to do exactly that at Chingming — an act of rebel-



White flowers and revolutionary poems cover the evergreen hedge around the monument.

Tsai Yu

lion in defense of the Premier and Chairman Mao and in protest against the gang's attempts to seize power.

Following the Tien An Men incident, the press — then tightly controlled by the gang — fabricated quantities of lies about it, including a fake "official" report. *China Reconstructs* publicized the contents of this report — for which we hereby apologize to our readers. Now the record can be set straight. What actually happened at Tien An Men? Why did the incident lead to the gang's downfall? What is its significance in Chinese history?

On November 16 last year the Peking Municipal Party Committee, with the approval of the Party Central Committee, issued a document which said, "The mass actions of the people honoring the memory of Premier Chou En-lai and denouncing the gang of four at Tien An Men Square during the traditional days of Chingming in 1976 were completely revolutionary...." The people knew that the incident would eventually be cleared up and across the country the reaction to this announcement was one of satisfaction and enthusiasm.

Prologue

At the end of March 1976 the atmosphere across China was oppressive, as if a dead weight lay on the Chinese people. It had been a long and bitter three months since Premier Chou En-lai had died. Anxiety had grown in the people's hearts as the moves of the careerists, later to be exposed as the gang of four, became increasingly blatant. Within the highest levels of the Party and government this gang was fighting viciously to seize power. This was supposed to be a secret but in fact the people knew. The chaos in the country resulting from their self-touted "revolutionary" policy of "overthrowing everything and everybody" pushed by Lin Biao and the gang of four had long angered the people and they were scarcely able to tolerate it much longer.

The gang had always opposed Premier Chou En-lai. Now with his death in January they arrogantly increased their attack. But few men in Chinese history had been so loved by the people, and their anger grew.

Chou En-lai had always been Chairman Mao's close comrade, a loyal administrator and defender of his revolutionary line. The people respected and trusted him as a leader who would help them strengthen and modernize the country. The gang of four, however, clearly saw him as their main obstacle to power. During his lifetime they had slandered and harassed him. As soon as he died they tried to erase his memory. In the growing struggle between the people and the gang, the attitude one held toward Premier Chou emerged as a test of whether one was revolutionary or counter-revolutionary.

Chou En-lai died on January 8, 1976. Grief was universal — and anxiety mounted. Every patriotic Chinese man and woman worried about the future

of the country. Into this bitter moment came orders forbidding the wearing of black armbands or white flowers of mourning. The people wore them anyway. Commemoration meetings were prohibited. The people gave their answer — as the Premier's body was carried away, for miles they lined Peking's main boulevard in freezing temperatures to give their last salute. In his memory they piled floral wreaths around the Monument to the People's Heroes in Tien An Men Square. There they read the poems they had written in their pain and grief.

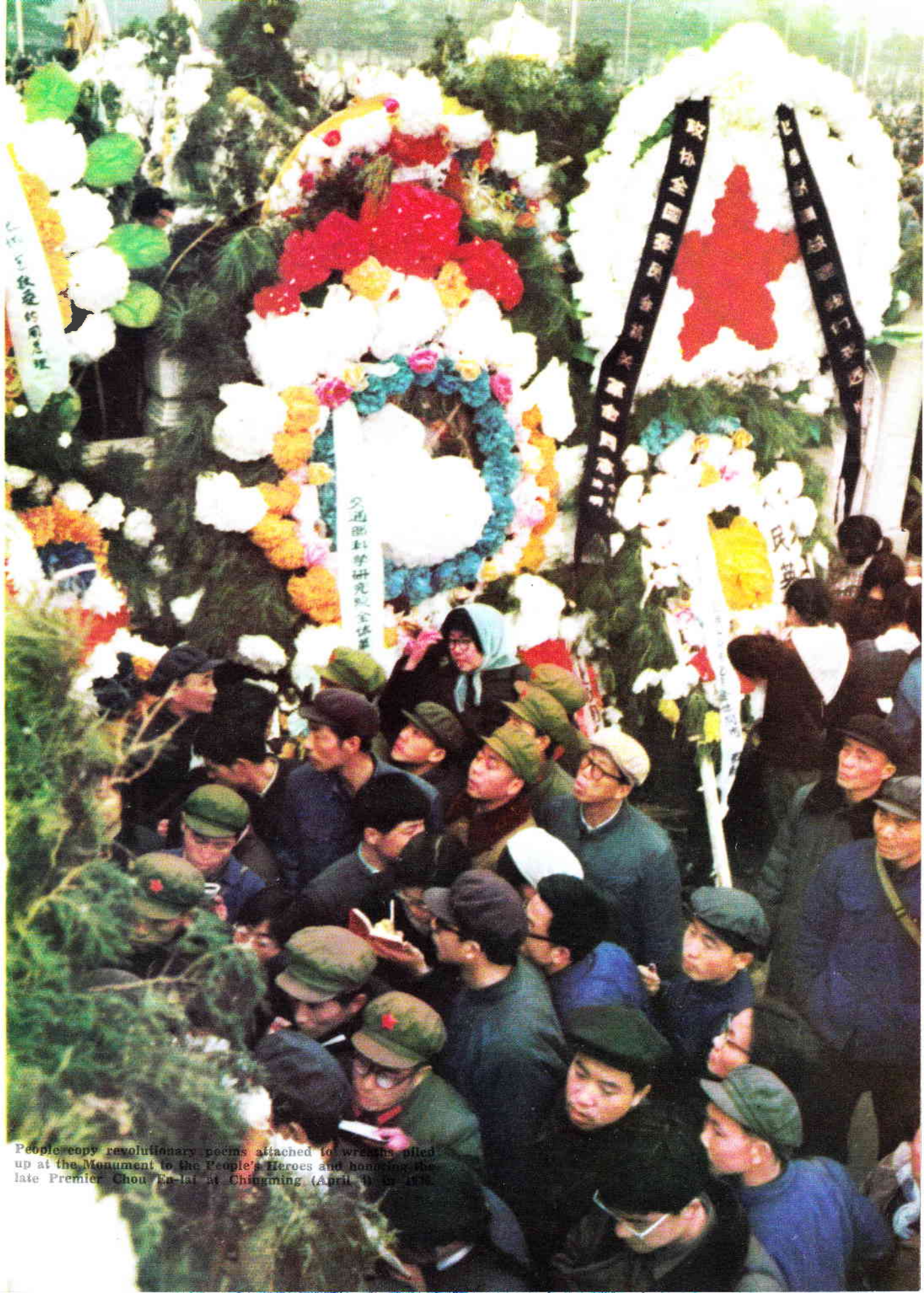
With growing wrath the people watched the developments that followed. In March the Shanghai newspaper *Wen Hui Bao*, then a mouthpiece for the gang of four, twice slandered Premier Chou with scarcely-veiled attacks. In Nanking posters promptly went up in the streets calling on the people to act to prevent Khrushchov-type careerists from seizing the leadership of the Party, government and army. Someone painted this call on the sides of a train headed for Peking. In Peking the call spread like wildfire. The confrontation that had been brewing for so long erupted. Once more the people surged into Tien An Men Square, this time using their own unique weapons — flowers and poems, floral wreaths lovingly made, poems and speeches from their hearts.

Battle Call

On the 30th of March 1976, the first eulogy in memory of Premier Chou and challenging the gang of four appeared on the south side of the Monument to the People's Heroes in Tien An Men Square. It was signed "The Peking Municipal Trade Union Council Political Theory Study Group." Then from every corner of the city, defying orders not to go to Tien An Men, people carrying wreaths began coming in an endless, spontaneous tide. Some groups were dozens, some hundreds, some thousands. Traffic on the streets was blocked by masses of people. They sang the *Internationale* — "Arise... This is the final conflict..." Wreaths, floral baskets, poems, eulogies, vows surrounded the monument. At night people used flashlights and even matches to see them, some climbing up to read them aloud so the crowd could copy them.

Sunday April 4 was Chingming. Activity in the square rose to an unprecedented height. Already frightened, on April 2 the gang of four and their followers had issued to all offices, factories and schools an urgent notice: "Chingming is for ghosts," "Commemorating the dead is an outmoded custom," "Don't go to Tien An Men to lay wreaths." In defiance, more and more people went and the wreaths piled up higher and higher.

A mother and a little girl arrived, the child holding a white flower in her hand with a ribbon which read, "For Grandpa Chou." A gray-haired couple walking with canes gently placed their wreath before the monument. A group from the No. 109 Plant under the Chinese Academy of Sciences marched



People copy revolutionary poems attached to wreaths piled up at the Monument to the People's Heroes and honoring the late Premier Chou En-lai at Chungming (April 4) in '66.

Tien An Men Square at Chingming (April 4) in 1976, the traditional day for mourning the dead.







Reciting poems and singing the *Internationale*.

Photos by Chou Yu-ma and Chang Ching-teh



into the square with four huge placards reading, "The People Have Won Victories Before. Now Our Blood Will Nurture Revolution. If Those Monsters Dare to Spit Out Their Poisonous Flames, the People Will Vanquish Them." Placed high on the monument, these four lines spread through Peking like fire.

The Monument to the People's Heroes towered above an ocean of flowers and people. Wreaths hid its base. In huge red letters one banner read, "Immortality to the People's Hero." There was a huge photograph of Premier Chou, and below this four big characters: "The Soul of the Chinese People." Another banner read, "We Long Day and Night for Our Beloved Premier Chou."

Thousands of individuals tied small white flowers on the evergreens and railings around the monument so that they looked as if a thick snow had fallen. In the grove behind the monument ropes were strung up where pieces of paper of all colors and sizes with poems written on them were hung up. Balloons lifted streamers high above the square carrying the slogan in large characters, "Cherish the Memory of the Premier" and "Carry the Revolution Through to the End." These could be seen from many blocks away. Between the monument and the Tien An Men Gate the people had built gates made of wreaths, with huge banners spanning them. One of these said, "If Demons Dare to Whip up Troubles, the People Will Rise and Wipe Them Out!"

Though Tien An Men is the world's largest square, on this day it seemed too small. From dawn to late at night, several hundred thousand people had crowded there, putting up poems, reading them, copying them. Some sang songs they had composed in memory of the premier. Some gave passionate speeches pledging to defend the revolution. Many took photos to remember the scene.

In 1919 Tien An Men Square had seen the May Fourth Movement against imperialism and feudalism. In 1949 it saw the red flag of new China unfurled. Now it was the battlefield where the Chinese people, as the real masters of their destiny, were fighting courageously against the gang of four and defending their socialist land.

Counterattack

The gang of four, busy plotting to seize power, now decided to act. They had labeled the people's commemoration of Premier Chou "counter-revolutionary" from the very beginning. According to later exposures, as soon as the slogans and posters against the gang had appeared in Nanking, Wang Hung-wen, one of the four, said to his follower in Peking's *People's Daily*, "This is being done to create public opinion for a counter-revolutionary restoration." Yao Wen-yuan, another of the four, ordered the *People's Daily* to "analyze this counter-revolutionary current in Tien An Men." Wang Hung-wen phoned one of the gang's followers in the Public

Security Ministry, "What? You're still in bed? I've just been to Tien An Men. Have you taken photos of those reactionary poems? What, you haven't taken them yet? How do you think we're going to make cases then?" Chang Chun-chiao, with his experience in special agent work, added, "Plainclothesmen are important. Send them to mingle with the crowds and find out things." Their follower in the Peking Public Security Bureau held three emergency meetings on April 2 and mobilized three thousand men for duty. Their assignment: "Watch, follow, locate people, arrest on the spot if possible, otherwise arrest them as soon as they leave."

Arrests started on April 3. In the middle of the night of the fourth, two hundred trucks drove into the square, the wreaths were taken away and the people standing guard over them seized and thrown into jail.

At dawn on the fifth people arrived to find the square empty and three rows of guards around the monument preventing anyone from approaching it.

Battle

As this news spread through the city, people streamed furiously to the square. Among the first were students from Middle School No. 172 carrying a wreath. As they proceeded solemnly toward the monument, the crowd applauded and opened up for them to pass. The guards stopped them.

Student: "Why can't we go to the monument?"

Guard: "Needs repair." (The answer he had been told to give.)

Student: "Why today, of all days?"

No answer.

The people began to demand, "Why don't you allow us to present our wreaths?"

In front of the Great Hall of the People a cry rang out: "Return our wreaths! Return our comrades!" Then a follower of the gang dressed in worker's clothes suddenly began shouting, "Chou En-lai is the biggest capitalist-roader!" The people turned on him in fury. "Why are you against Premier Chou?" they yelled. The man fled toward the Great Hall but was seized and surrounded by thousands of infuriated people. At this point a police car arrived. The police accused the masses of trying to break into the Great Hall.

Now a police loudspeaker car began broadcasting, "The commemoration activities are over. Everybody leave the square at once. Beware of sabotage by a handful of class enemies." The people crowded around the car. "You mean the people are class enemies? Who's really sabotaging and making trouble?" The driver did not answer. In a rage the people overturned the car and smashed the loudspeakers.

When people discovered that the suppression was being directed from a two-story building on the southeast corner of the square, thousands surrounded it and sent three representatives in to demand



A contingent marches toward the monument carrying a huge banner with the poem: "Let us learn from our red forebears. To defeat demons they gave their blood, their lives, faced death with no regrets. We remember our Premier, so pure and forthright, who gave his heart for the people. We will make the ideals he left us come true."
Pao Nai-yung



Four placards (arrow) denouncing the gang of four.
Chang Ching-teh



that their wreaths and comrades be returned. The headquarters leader refused to see them and began delaying tactics. The people's rage mounted. Why, in the people's Tien An Men Square, was there only freedom to confiscate wreaths but not freedom to present them. Why only freedom to attack Premier Chou but no freedom to honor him?

At five minutes past one in the afternoon the enraged masses learned that the car parked outside the building belonged to the headquarters head. They overturned and burned it.

At 2:55 a small bus arrived bringing lunches to the militia. (The militia was then under the control of the gang and many members did not realize that they were being used to suppress the masses.) People shouted, "We haven't eaten anything all day but you come to feed those who are suppressing us!" They also turned the bus over and burned it.

At 5:04 the people set fire to the two-story building as well. The people's suppressors escaped through the windows.

By that time the great square was packed. No one tried to stop the fire. State property was burning but deep in their hearts the people felt they were striking against the fascist actions of the gang and they ignored the possible consequences.

At seven in the evening the gang-of-four follower in the Peking Security Bureau gave an order: "Tonight coordinate your action. Organize well and prepare weapons. Take clubs and handcuffs."

Suddenly at 9:35 all the lights in the square came on so that it was as bright as day. Thousands of men with "Workers' Militia" insignias and clubs in their hands closed in from the corners of the square, surrounding the unarmed people and pushing them into a smaller and smaller circle. Then the lights dimmed again, screams rang out and blood wet the pavements. Now the gang of four stood revealed as never before. They did not dare act during the day but only under cover of the night. They did not dare use official security units but called in their "Second Armed Force"—the militia under their control. They did not dare use guns but resorted to clubs. And to cover up the sound of clubs and screaming, they had the loudspeakers in the square blast out the People's Liberation Army song "Three Main Rules of Discipline and Eight Points for Attention."

A railway worker unfurls a pledge: "Beloved Premier Chou, we will defend you with our blood and our lives! . . . By a member of the younger generation loyal to the Chinese proletariat."
Pao Nai-yung



Arms linked and singing *The Internationale*, the people unite against the attacks of the gang.

Wu Peng

Press Coverup

On April 8, 1976 the *People's Daily*, still completely in control of the gang, published a fake report entitled "The Counter-Revolutionary Political Incident at Tien An Men Square," a fabrication from beginning to end. This "report" was personally directed and revised by Wang Hung-wen, Chang Chun-chiao, Chiang Ching and Yao Wen-yuan. One of their methods was to put things together that had nothing to do with each other. To give only one example, they took extracts from two different poems found on the square and put them together as proof of "fanatic opposition to the great leader Chairman Mao." They quoted a leaflet put out by some ordinary people which read, "During Premier Chou's illness, Comrade Teng Hsiao-ping presided over the work of the Central Committee and decisive victories were won." This they labeled the work of counter-revolutionaries "trying to put forward Teng Hsiao-ping just as in Hungary counter-revolutionaries put forward Nagy as their head." Teng, they charged, was therefore "the general backstage manager of this counter-revolutionary incident."

Before the public April 8th report the *People's Daily*, under the direct guidance of the gang of four,

had put out a series of confidential reports only for top Party and government leaders. Though based on stories filed by reporters, these were cut and distorted so that top government leaders received false information. Later the writers and editors of these reports were toasted by the gang in the Great Hall of the People for their "excellent work."

The gang thought they had won. Actually their fascist actions were a catalyst in educating and mobilizing the people against them. The Tien An Men incident was "the straw that broke the camel's back" and led directly to their downfall six months later.

On the day after the bloodshed, people again flocked to Tien An Men Square, this time to protest the atrocities of the night before. On the night of April 7, right after the article of the *People's Daily* calling the incident counter-revolutionary was broadcast over the radio, people pasted up slogans in the streets reading, "Down with Chiang Ching, Yao Wen-yuan and Chang Chun-chiao!"* When the article was headlined the next day in the *People's Daily*, countless telegrams and letters of protest

* It was not yet clear to most people that Wang Hung-wen was also part of the gang.

poured into the paper's office. One addressed to "Editor Goebbels" was signed "A worker militia member present at Tien An Men." The letter furiously exposed the gang's lies and concluded, "This 'Reichstag Fire' you staged wasn't very bright!"

Victory

The people carried on their struggle in other forms. Across the country security units controlled by the four were tracking down people alleged to have spread political rumors or collected reactionary poems or photos. Leaders in many places of work, however, protected people by stalling investigations or never really carrying them out. Those imprisoned refused to give in and carried on the battle against the gang from their cells.

The people used ingenious methods to preserve the precious revolutionary poems and photos of Tien An Men. One person took his copies of the poems to his home in the countryside and buried them. Another buried his copies in a plastic bag in the

A white flower for "Grandpa Chou."

Pao Nai-yung



The same day in the city of Chengchow.

Hsinhua

Western Hills near Peking. Others hid them in flower pots or the linings of coal stoves.

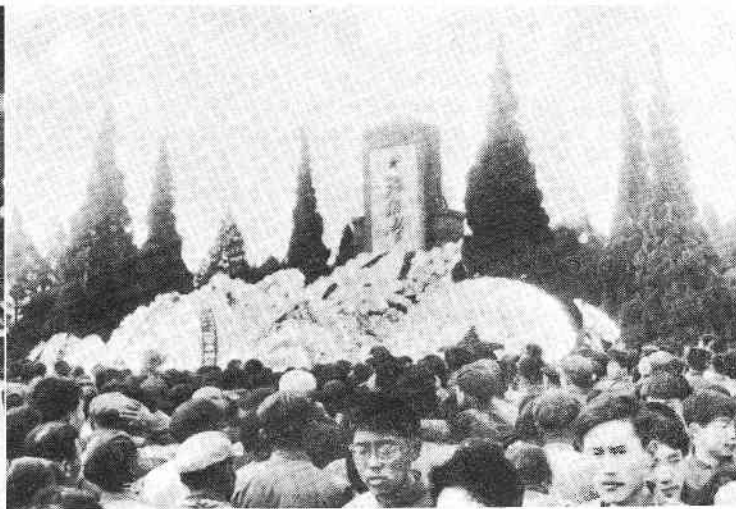
Sixteen teachers of Chinese in the Second Foreign Languages Institute in Peking risked going to prison to collect, edit and mimeograph a collection they entitled "Selected Tien An Men Poems" (see page 17), signing it "Tung Huai Chou" which means "Together Cherishing the Memory of Premier Chou."

The Tien An Men incident of April 5, 1976 lighted flames throughout China, helped more and more people see the real nature of the gang, and strengthened their resolution to fight back. Six months later the Party Central Committee under Chairman Hua smashed the gang and led China into a new historic period. This act turned the people's wishes, so clearly expressed during the Tien An Men incident, into reality.

In spite of the power and the lies of the gang before it fell, the people called the nationwide revolutionary movement which centered around the Tien An Men incident "the great April Fifth Movement." Today they feel this even more deeply. As one commentator put it, "This revolutionary people's movement stands on a par with the May Fourth Movement of 1919. The May Fourth Movement opened the Chinese people's democratic revolution. The April Fifth Movement has begun a new era in China's history. It proved the Chinese people's political maturity. They have their destiny in their own hands, know the importance of developing and using socialist democracy and law, and know how to prevent servants of the people from turning into masters of the people."



In Hangchow.



Hsinhua In Nanking.

Fang Ai-ling

A Selection of Tien An Men Poems

In April 1976 during the Chingming festival the Chinese people, defying the orders of the gang of four, went to Tien An Men Square and posted thousands of poems honoring the late Premier Chou En-lai and protesting the gang's attempts to seize power. Teachers from the Peking No. 2 Foreign Languages Institute ignored personal danger to copy and preserve these poems. *Selected Tien An Men Poems* has recently been put out by the People's Literary Publishing House, with the title inscribed by Chairman Hua Kuo-feng. The seven poems printed here were the most popular.

These few flowers from our home
At Chingming* we bring with tears in our eyes.

A bouquet of flowers, the hearts of all our family.

The Premier will live forever in the people's hearts.

This poem was pinned to a bouquet of flowers and signed "From our whole family, old and young."

* The traditional festival of Chingming, meaning "clear and bright," combines the idea of memorial to the dead with the advent of full-bloom spring and its activity.

* * *

Chingming has come to Tien An Men,
Who can be unmoved at the scene?
Wreaths of flowers piled high amid
The masses of grieving people
Like mountain peaks amid the clouds.
They remember the Premier,
Calling his name,
The sad tears dropping.
When they look upon those demons
Who have caused so much trouble
They can hardly contain their rage.

* * *

In our grief we hear the demons shrieking.
While we weep the wolves and jackals laugh.
Shedding tears, we come to mourn our hero.
Heads raised, we unsheathe our swords.

This poem was singled out by the gang of four as the most counter-revolutionary of them all and a search was instituted throughout the country for the writer. He was a young factory worker in Shansi province. The gang of four did not catch him.

TO A CERTAIN WOMAN

You must be mad to want
To be an empress!
We'll give you a mirror to look at yourself
And see what you really are.
You've got together a little gang
To stir up trouble all the time,
Trying to fool the people, capering about.
But your days are numbered.
Mao Tsetung Thought lights the way,
Helps us know the true from the false
And not be fooled.
Glorious as the sun and moon,
The Premier's memory will warm our hearts
For a thousand years.
His last drop of lifeblood was for the people,
His memory will shed its fragrance

"The people love the people's premier, the people's premier loves the people. . . ." This poem on a wreath at the monument spread across the country by word of mouth.
Hsinhua



For ten thousand years.
Whoever dares attack our Premier
Is like a mad dog barking at the sun —
To hell with you!

This poem refers to Chiang Ching.

* * *
Let us wipe the tears from our eyes,
Make our last bow of reverence
And go back and sharpen our swords!
His death is not the end of struggle,
His death is his eternal monument.

Let us wipe the tears from our eyes.
Dear Premier,
In this, our last-ditch battle,
Take everlasting consolation.

Let us wipe the tears from our eyes.
Comrades,
Go back and sharpen your swords!

* * *
Even before our Premier's last wish has
been fulfilled
The traitors' ambition has taken shape.
Wherever demons stir up evil winds
The Monkey King will subdue them with his
golden cudgel.
For our country our heroic forebears shed
their blood,
Can we who come after ask to do less?
Forever loyal to our leader,
We'll give our lives to subdue those demons.

* * *
Dear Premier, you served the people
With a merit rare beneath the heavens.
Though a man of unusual cut,
You never bragged about your deeds.
Your loyalty to the people touches the skies,
And we, we'll smile and tell your noble soul:
Don't worry,
Never fear, be at ease,
We have vowed to modernize.



My Father, the Composer Ma Ko

HAI HSING

MY FATHER died on July 27, 1976. He just missed seeing the fall of the gang of four who had persecuted him so cruelly. It would have made him so happy to know that he had been vindicated in his fight for Chairman Mao's revolutionary line in art and literature.

Father was a composer, and this enabled me to have a rich musical background as a child. Eventually I decided to become a composer too. In 1970 I joined the navy cultural troupe in that capacity but I didn't seem to be able to write songs that people liked. I asked Father if he had any "secrets of success." He laughed. Instead of giving me a direct answer he began telling me about how he came to join the revolution, how he got to know the workers, peasants and soldiers, how he had used music as a weapon to fight the enemy and to serve the people.

My father was born in 1918, a native of Hsueh, Kiangsu province. While in middle school he was often praised by his teachers for his hard work and good marks. But it was a time of national crisis. The Japanese imperialists had occupied China's three northeastern provinces and were scheming to encroach upon all north China. The Chiang Kai-shek government, more concerned with suppressing the Chinese Communists than fighting

the Japanese, put up no resistance. Instead, it suppressed patriotic people who wanted to fight Japan. For the young people it raised the slogan, "Save the country by studying hard," hoping this would keep them out of politics. Many young people were influenced by the slogan and my father was one of them. He felt politics was the business of politicians, so spent most of his time in the school laboratory, dreaming of becoming an inventor.

One day in 1934 a schoolmate brought a song sheet to school. It was "The Graduation Song" with words and music by Nieh Erh. Up until then at the end of every school year the students had been singing "The Farewell Song" to graduates with words that went something like this, "Good friends are about to part, to go to the ends of the sky and the earth. Let's drink to our last happiness together, for tonight the dream will be a chilly one of farewell."

This song by Nieh Erh was different. It had a simple but forceful and spirited melody, which was most refreshing. The lyrics began with: "Arise, fellow students, let's shoulder the task to save our country!" The call struck a responsive chord in young people like my father, and awoke him to a sense of political responsibility to the country. He thought he could find the way toward national strength and liberation through science.

IN 1935 my father entered Honan University in Kaifeng and took chemistry as his major. By then the Japanese were stepping up their schemes to seize the whole of China. All patriotic people worried about the future of the country and there was an upsurge in the national patriotic movement. On December 9 of that year students in Peking, led by the Chinese Communist Party, took to the streets and demonstrated under the slogans: "Stop the civil war! Unite to fight the invaders!" and "Down with Japanese imperialism!" In Kaifeng my father and his schoolmates also marched in demonstration, singing, "Point the gun muzzles at the foe . . . do not fight your own countrymen!" a song by the famous composer Hsien Hsing-hai. They went to the railroad station and laid down on the tracks to protest the Kuomintang government's policy of capitulation and national betrayal. For the first time in his life my father felt the mighty strength of a united people. Something new and full of vitality had come into his life.

On July 7, 1937 Japan launched a full-scale invasion of China. My father put aside his unfinished chemistry studies and threw himself into the resistance movement. He organized a university singing group called "Roar in Anger" and later joined a drama troupe that toured the Honan countryside to arouse the people to the resistance.

Father had always liked music and had learned to play the two-stringed fiddle *erhu* very well while in school. In August that year the composer Hsien Hsing-hai came to Kaifeng with a Shanghai drama troupe. He taught songs to the workers and peasants and made friends with the young people. Father was among those who came to know him. Hsien Hsing-hai told the students, "Every one of you can compose. You live in a great era and must have feelings you cannot contain. Try expressing them with music."

Encouraged, Father wrote a song which he titled "In the Luliang Mountains." It was about guerrillas fighting the Japanese invaders. Hsien Hsing-hai was enthusiastic about it, calling the music "popular in form and national in spirit." "One can hear from the song that the Chinese nation can never be conquered," he said. The song quickly spread through the areas behind the enemy lines.

MY FATHER'S true flowering as a composer began when he went to Yen-an in 1940 and enrolled in the Lu Hsun Academy of Arts. Like many students there, at first he thought patriotic fervor was all the inspiration he needed, and that his task in the school was to get a good musical training. Most of the musical works they chose for performance were Chinese or foreign classical compositions which had nothing to do with reality. Often while they were rehearsing in the auditorium the peasants watching through the windows would say, "What are they singing? Can't understand any of it."

Comments like these hurt and troubled the students, and my father too. They felt the fault lay with the listeners, who they thought were simply too uneducated to appreciate their art. They did not yet understand the primary question in all art and literature "for whom?" — whom to serve and how to serve. Nor did they yet recognize the problem of how to regard our artistic heritage — both Chinese and foreign — how to use it as an example and its relationship to creative work.

In May 1942 Chairman Mao gave the famous *Talks at the Yen-an Forum on Literature and Art*. They shook up my father, as many others. He couldn't help thinking over a lot of things: Who was it had made the world? Who created art? Whom should art serve? How was the artist to integrate his ideology, his life and his art?

Chairman Mao urged the academy people to go out from the "small school" of the academy and into the "great school" of society, to go among the masses of the workers, peasants and soldiers and join in their struggle, to get to know them and write for them.

This was what my father did. He went to the countryside in northern Shensi and collected folk songs and local operas, edited and published them. He joined a *yangko* team and went to the villages around Suiteh and Michih counties. There besides

Ma Ko (third right) in the "Salvation Singing Group" of Honan University.





Ma Ko getting peasants' opinions.

Mao Sung-yu

giving performances the team members took part in the peasants' struggle to reduce land rent. During the movement for production in Yen-an Father learned to do a lot of things well, reclaiming wasteland, growing crops, carrying manure on a shoulder pole, making charcoal. He wrote skits and plays and songs. He played in the orchestra and acted on the stage. He also became an efficient cook while out on tour.

Six months later when the academy began preparing performances for the New Year and Spring Festival celebrations, teachers and students concentrated on short, lively works in folk forms such as the *yangko* sketches and "Brother and Sister Reclaim Wasteland." Everywhere it went the academy's *yangko* team attracted tremendous crowds.

FATHER paid special attention to learning folk songs and dances from the local people. Once in 1943 during a tour in Suiteh he heard of a song very popular among the people called "The East Is Red" in praise of Chairman Mao. The peasant who was singing it had just left to go somewhere else. Father set out to find him. He had to walk some 15 kilometers before finally catching up with the singer Li Yu-yuan. He transcribed the melody and wrote down all 20 stanzas. Back in Yen-an he worked on the music while others improved the words. It became the famous "The East Is Red" as we know it today.

That same year my father went with the Lu Hsun Academy *yangko* team to Nanniwan to perform for the army units reclaiming the wasteland there. It was a full day's walk from Yen-an and the team members carried their own bedrolls, costumes and stage properties. Three years before when Father had first gone there, Nanniwan was a deserted place of stony slopes overgrown with brush and weeds. This time they crossed the last ridge in the dark. They looked down to see rows of lights shining

through windows of cave houses. As they stood taking it in, a line of dancing lights came moving toward them. It was the men of the 359th brigade coming to welcome them by torchlight. Everyone cheered and ran down and hugged the soldiers like old friends.

The next day the men of the 359th brigade gave a performance of their own creations which surprised the academy people with their warmth and vigor. What moved my father even more were the tremendous changes in the place — the fields of crops, herds of animals and new houses, all created by the hands of the soldiers. These were the people they should sing the praises of. The *yangko* team worked all night and the next day gave a performance of all-new numbers, including the song "Nanniwan" which my father had written, which is still popular today.

After the *yangko* team returned the school leaders suggested that they write an opera on the basis of a tale that was being told around the countryside. A peasant girl, raped by a despotic landlord, escaped and hid in the mountains. Gradually her hair turned white. Several years later she was discovered by the Communist-led Eighth Route Army and brought back to a liberated village.

Some thought the story too fantastic. Father and some other comrades believed if done well it could be very moving. Study of Chairman Mao's *Talks at the Yen-an Forum on Literature and Art* helped them see more clearly that the story of this peasant girl could well typify the bitter life of the vast majority of Chinese rural women. For the opera music they used elements from the Chinese opera and folk music as the basis and adapted certain techniques and forms of expression from western music and operas. The result was *The White-haired Girl*, China's first full-length revolutionary opera that later aroused millions to rise and fight their oppressors.

IN 1947 my father and many of his fellow students went to the newly liberated northeast as members of an army troupe. Visiting factories they were impressed by the machines and the quick tempo of work but knew little about the workers. Asked to sing some songs, they gave several about peasants struggling against the landlords. An old worker asked for songs about workers. They had none. They then asked the workers to tell them about their experiences, oppression and humiliation under Japanese occupation, and how they felt at being their own masters after liberation.

Gradually they got to understand the workers better and saw why the highly-organized working class should be the leading class. Father composed "We Workers Have Strength," a song still widely sung today.

After the city of Shenyang was liberated the music workers there formed an orchestra. Father wanted to write something new, something Chinese for the orchestra. He studied methods of expression

in western symphonic works, taking copious notes, and experimented with adding the *banhu*, a deep-toned Chinese fiddle, to the orchestra. The result was "North Shensi Suite" which depicts the stirring struggle in the liberated areas and the people's joy over victory.

AFTER liberation Father served concurrently as director of the China Music Conservatory and director of the China Opera and Ballet Theater. When Chiang Ching and her gang took control in the arts they attacked writers and artists who worked according to Chairman Mao's revolutionary line. "Ma Ko is not one of us," Chiang Ching once declared. She and her people removed Father from his positions and for nine years made it impossible for him to do any work. It was not until 1975 when Chairman Mao instructed that work in art and literature should be readjusted that the gang people were forced to put Father back in charge of the China Opera and Ballet Theater. Father was already seriously ill but he went resolutely to work.

The year 1975 was the 40th anniversary of the death of Nieh Erh and the 30th anniversary of the death of Hsien Hsing-hai, both long ago cited as people's musicians by Chairman Mao. Chairman Mao had given his approval of plans for activities in memory of these two pioneer composers of China's revolutionary music. But the gang wanted to erase from history the revolutionary musical tradition begun by Nieh Erh and Hsien Hsing-hai. They did everything they could to tone down the memorial activities and to belittle the composers' achievements.

"How despicably some people are trying to deny the historical place of Nieh Erh and Hsien Hsing-hai!" said my father with deep anger. "But they won't succeed. Nothing can take them away from us."

When asked by *China Reconstructs* to write an article in memory of Hsien Hsing-hai, Father gladly agreed. Though he couldn't stay up for long periods, he finished "The Hsien Hsing-hai I Knew" in a very short time. It was the first and the last article he wrote in those nine years. I felt deeply gratified to see it appear in the February 1976 issue of the magazine, for it was a victory in the battle to defend our revolutionary musical tradition.

In the spring of 1976 Father's cirrhosis of the liver turned into cancer. He could no longer get up from bed but he wrote the music for the suite "The Tachai Road." After that his condition worsened. He became so weak that he had to stop several times while speaking a single sentence. But to make the aim of his music clear to the singers he sang the song himself on tape for them. In 1976 when performing groups from the opera and ballet theater were to leave for the countryside, he wrote four poems as a send-off. "Take workers and peasants as teachers in all humility/Follow the road pointed out by Chairman Mao with all your heart." He even wrote a long poem on the train going to Shanghai for treatment predicting that the groups, which were to come back soon, would have learned a lot.

"When I get well," he said, "the first thing I'll do is go out with a tour group." He always wanted to be one with the masses of the people and fight alongside them!



Ma Ko congratulates singers who have performed the suite "The Tachai Road."
Fan Yung-chi

Brain operation under microsurgery and acupuncture anesthesia at Peking's Hsuanwu Hospital to remove a pituitary tumor.



Neurosurgery in China

WANG CHUNG-CHENG

NEUROSURGERY, practically non-existent in pre-liberation China, has developed in the country only in the last 20 years. Today there are 1,300 neurosurgeons, 260 hospitals doing such operations, 27 of which have handled over a thousand brain tumor cases alone.

Diagnosis and treatment of brain injuries and cerebrovascular diseases have reached a fairly high level. In some hospitals mortality from serious head injuries has dropped to 18 percent, in brain tumor surgery to 5.4 percent, intracranial aneurysm to 4 percent and cerebro-hemorrhage to 17 percent. Surgical repair of cerebral blood vessels and microsurgery in brain tumor cases, developed only recently abroad, is also being done. Peking's Hsuanwu Hospital, for example, admits about 50 brain tumor cases for surgery every month—more than old China's

highest medical center handled in its twenty years before liberation.

Brain surgery departments were set up in several hospitals in Peking, Tientsin and Shanghai between 1952 and 1955. Only two surgeons had had any experience in brain surgery at all, and this of a minor nature. Under their guidance, however, groups of neurosurgeons were gradually trained and the departments expanded.

Raising Surgical Levels

Clinical practice and collective study of the results is the key to raising diagnostic and treatment levels. It has brought neurosurgery in China largely up to standard and even permitted new advances in some fields.

An example of this approach is the present treatment of head injuries, where speed is decisive in preventing death or disability. A survey showed that

WANG CHUNG-CHENG is head of the neurosurgery department in Peking's Hsuanwu Hospital.

50 percent of the mortalities in such cases were due to hemorrhage and accumulations of blood (hematomas) in the brain tissue. Prompt and accurate location of these, and surgery to remove them, is necessary. Yet locating them with ultrasonic examination or X-ray after the injection of radiopaque solution is time-consuming and complicated. After carefully analyzing many cases of hemorrhage and hematoma, neurosurgeons worked out the relationship between the parts of the brain most likely to have hematoma, the direction and point of the blow, and the lines of bone fracture. This enables them to locate the hematoma quickly and remove it before it causes death. About one fifth of all head injuries result in more than one hematoma. With this new knowledge neurosurgeons can now remove them in one operation.

To speed up the treatment of brain injuries, networks have been set up linking local hospitals with neurosurgical departments in large hospitals. Most head injury cases arrive at local hospitals. Here they receive emergency treatment while specialists are being called from the big hospitals. The larger hospitals train doctors in the local ones. In most hospitals today, head injury patients needing surgery get a physical checkup, laboratory tests, X-ray and preparation for surgery within the first 20 minutes.

Research

By 1960 China's neurosurgery was ready for more rapid advance. The Peking Neurosurgical Institute was established. Combining theory with research and clinical practice, the institute has made a number of important contributions.

In its first years the institute chose two subjects which badly needed research — brain tumors and brain edema. Edema, the abnormal accumulation of fluid in the brain, is often the result of injury or surgery, and was a major cause of death or disability. Working with other departments, researchers created brain edema in animals, then compared the effect of various dehydrating agents having a higher osmotic pressure than the edema fluid. Mannitol and urea were the most effective and these are now used widely.

In its research on brain tumors the institute induced malignant tumor in the brains of mice with chemical drugs. Through years of breeding, a genetic line of this tumor was established through 300 generations. Then the researchers experimented with

various western and Chinese traditional medicines and with radioactive isotopes. Putting the most effective of these into clinical practice, some success has been obtained with human brain cancer, including the prolongation of life.

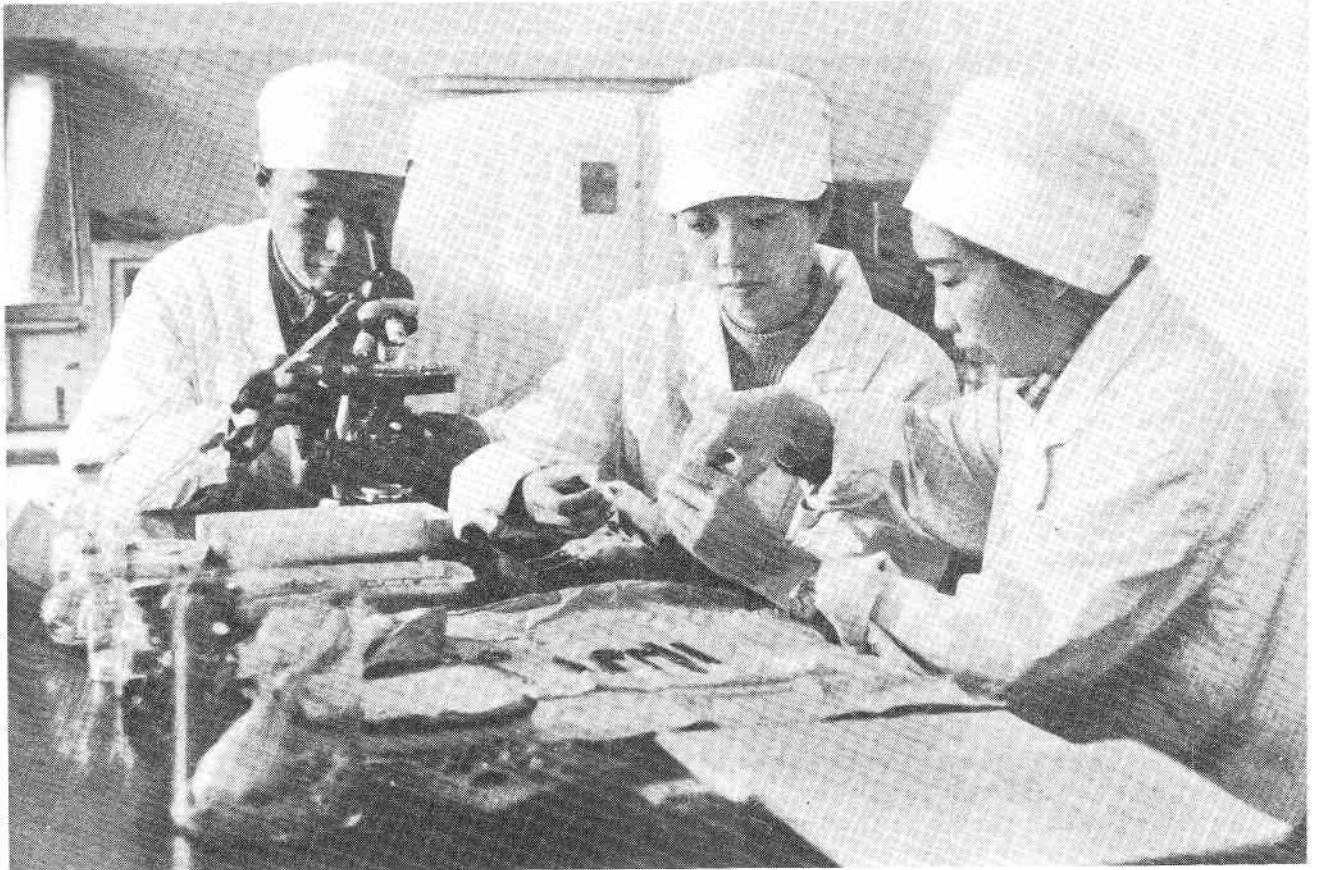
The integration of research with clinical practice has resulted in lower mortality rates in brain tumor surgery and better preservation of normal nerve function after surgery. For example, in some hospitals the total removal of acoustic tumors has reached 83.6 percent. At the same time the rate of facial nerve preservation has risen to 90 percent. Mortality in such cases has dropped to less than 3 percent. In pituitary tumor, intracranial and trans-sphenoidal approaches are now used under microsurgery. This makes a complete removal of the tumor possible while keeping the normal endocrine function of the pituitary.

Higher Goals

In some areas of China, disease of the blood vessels of the brain causes more deaths than cancer or heart disease. Hemorrhage from excessively high blood pressure and destruction of brain tissue caused by cerebral arterial occlusion (infarct) are most common among older people. Using surgery for hypertensive cerebral hemorrhage has brought better results than conservative methods formerly used.

Research on the artificial cultivation of brain tumor tissue at the Peking Neurosurgical Institute.





Research on tumor transplantation on mice.

Cerebral infarct is now also treated with surgery. The first successful joining of the superficial temporal artery with branches of the cerebral middle artery to restore the blood supply to infarcted brain tissue was done abroad in 1967. In 1975 the more difficult joining of the occipital and cerebellar arteries was done. China's neurosurgeons studied these achievements and experimented. But before they could use these methods, the gang of four halted further advance by stigmatizing scientific research as "neglect of class struggle and an invitation to revisionism."

In 1976, however, the gang of four was eliminated and within months neurosurgeons had successfully joined the superficial temporal artery with branches of the cerebral middle artery. Today 20 hospitals in the country are doing this operation. Peking's Hsuanwu Hospital has performed more than 70 of them in the past two years.

Last June Hsuanwu Hospital admitted a 45-year-old People's Liberation Army cadre. Ten months earlier he had suddenly become dizzy and vomited. A few days later his left arm and leg were totally

paralyzed. An X-ray of the right carotid artery revealed a complete blockage of the blood supply to the right side of the brain. Operation was performed by rejoining arteries and in five days he began to move his arm and leg. X-ray showed the smooth joining of the carotid artery had greatly increased the blood supply to the brain. A month later the patient was discharged, walking out by himself.

In 1977, on the basis of neurosurgical experience in other countries, surgeons at the Hsuanwu Hospital did their first joining of the occipital and cerebellar arteries on a patient with numbness of the limbs due to insufficient blood supply to the brain. The success of this operation was an achievement of advanced world level.

Neurosurgery in China still has far to go, both in widening the scope of its service throughout the country and in raising technical levels. For example, hospitals lack computerized scanning devices needed for measuring the tone of blood vessel walls. Basic theoretical research is still behind adequate levels. Nevertheless, the advances made in the last 20 years are a base that permits more rapid progress.

PLAYWRIGHT DISCUSSES MODERN DRAMA

Tsao Yu, 68, a pioneer in the modern drama movement, has been one of China's leading playwrights for nearly half a century. His first work, *Thunderstorm*, published in 1933, immediately became the most popular play being staged in the country's theaters. *Sunrise*, *Wilderness*, *Peking Man*, *Family* and *Transformation*, written during the 30s and 40s, were presented on stage for years and used as teaching material for students of literature and theater. They were translated into English, French, Japanese, German, Russian, Polish and Czech.

After liberation he wrote *Bright Skies and Gall and Sword*. He is now Director of the Peking People's Art Theater, Vice-President of the Central Theatrical Institute, Vice-President of the Union of Chinese Dramatists and a member of the Standing Committee of the National People's Congress. His new historical play, *Wang Chao-chun*, was published last November. The following are excerpts from a recent interview with China Reconstructs.

Q. First we want to congratulate you on your new play, *Wang Chao-chun*, recently published in *People's Literature*. This will certainly please readers throughout the country. What inspired you to write this play?

A. Wang Chao-chun is the name of the heroine, a real figure in Chinese history. A Han girl of the Western Han dynasty (206 B.C.-A.D. 24), she married a tribal chief of the Hsiungnu (Huns), a nationality in north China. Without exception, traditional literary works dealing with her story have called her marriage unlucky. History, however, shows that this is not true. Bold and with high aims, she volunteered to marry the chief of a strange nationality and should be regarded as a heroine of the time.

In a talk with me in the early 60s Premier Chou En-lai said that he thought Wang Chao-chun had contributed to the unity between nationalities in ancient China. Inspired by this, I made up my mind to write a cheerful Wang Chao-chun rather than the melancholy one so often described. In this play some characters are real, some are not. But the personality of Wang Chao-chun, I think, is true to historical reality.

Q. You made up your mind in the early 60s. Does this mean that it took you nearly two decades to finish it?

A. Yes and no. It is true that some fifteen years have gone by, but there were other factors. First, I wrote another historical play, *Gall and Sword*, in this period. Second, when the gang of four was rampant I did not write anything at all. In other words, I put my pen aside for ten years.



Tsao Yu

Wu Chu-ping

Q. The country is learning much about the gang's persecution of writers and artists. What happened to you then?

A. How can I tell you fully in a few words? Briefly speaking, the gang looked and sounded very "revolutionary" but as a matter of fact they were no different than the Kuomintang as cultural dictators. The Kuomintang prohibited my plays, so did the gang. The four said my plays didn't expose the darkness of the old society but instead supported the dark forces. Thus, my plays were poison and I was a "reactionary authority." The gang's false charges and ruthless persecution worsened my health to the point where I had to walk with crutches. But what made me suffer the most was their announcing the death sentence on my creative life as a writer.

My case was not unusual. Many writers and artists suffered as I did. Chiang Ching banned nearly all good works, whether ancient or modern, Chinese or foreign, and persecuted almost all writers and artists who had achieved success in their work. Many were hounded to death. My old friend Lao Sheh was one of them. Among the one-time leaders of the Union of Chinese Dramatists I was the only survivor.

Q. Now that the Union of Chinese Dramatists has resumed its activities, do you expect a flourishing theater in the future?

A. Since the downfall of the gang of four the theater is reviving rapidly. The restoration of the union is one result of this. The magazine *People's Theater* has resumed publication. Large numbers of fine works banned by the gang are being restaged. Quite a few new ones are appearing.

Q. What are some of these?

A. Most of the revived works have long been popular with audiences. Among the traditional works, some of them with a history of several hundred years, are *Monkey Makes Havoc in Heaven*, *The Forsaken Wife* and *Women Generals of the Yang Family*. Plays written after the May 4th Movement in 1919 include *Thunderstorm*, *Family* and *Pressgang*. Works created after liberation include *Tsai Wen-chi*, *The Besieged City* and many others.

New works are no less numerous. Some 230 were staged last year, including 91 plays, 16 operas and 86 local operas. To name a few: *Yang Kai-hui* with a relatively lengthy portrayal of Mao Tsetung, *The Newsboys* depicting the revolutionary activities of Premier Chou En-lai, *Sian Incident*, a historical play dramatizing that event, and *Loyal Hearts* condemning the gang of four. At the same time the literary forms are beginning to be diversified. *When the Maple Leaves Turn Red* has aroused great interest among theater-goers as a satirical comedy, a form which had been gone from the stage for many years.

Q. How do the audiences react?

A. You can get the answer to that by going to any theater ticket office. The gang of four banned most works, and those that were left they staged so many times that audiences were bored to death and wouldn't buy tickets. The gang then had to resort to distributing tickets to different organizations to get any audiences. This has been discontinued. Now anyone can buy them. Today you see long lines in front of ticket offices. Of course this is heart-warming encouragement to the playwrights, directors and actors.

Reinstating public sale of tickets is a small thing but it marks the end of the cultural dictatorship of the gang and reflects the policy of "letting a hundred flowers blossom" in literature and art.

Q. The situation seems genuinely good. Do you think there are still problems?

A. Yes, I do. The gang called most previous plays poisonous weeds. After they were ousted, works serving their political schemes have been repudiated. Temporarily this has left the theater with fewer performances. New works, however, are appearing one after the other. Few of these have reached a high level, mainly because the shadow of the gang lingers in the minds of some people, making them apprehensive and cautious. Also, some people don't know what to do, though they have been freed from the shackles of the false-Left theories of the gang. They're like people who have just been unbound but can't walk because their legs are numb.

Q. How did the gang fetter creative writing?

A. They laid down many rules to prevent really creative writing. But they can be boiled down to one point: Realism was banished. No works could be based on real persons and real incidents. Without writing about reality, how can a good work be produced? We must rebuild the strong tradition of realism in Chinese theater.

Moreover, in the blankness of the past ten years, the veteran writers have aged. There are far from enough new writers. It is highly important to train new talent. To do this well we must learn from life, from the past and from fine works of other countries.

Q. When you say "fine works of other countries," do you refer to classic works?

A. We should certainly learn from classic works. But there is something to learn from modern drama, both as literature and as performance. Take drama as performance, for example — my field. It is a form

introduced in China at the beginning of this century. Shakespeare and Moliere, Ibsen, Shaw, Gorky and Chekhov all played a part in the development of modern drama in China. With its own tradition and style, Chinese theater matured and became an important force. But this does not mean that we should stop learning from good theater abroad. Only ignorant cultural despots such as the gang of four need to bolster themselves by banishing foreign literary and art works. We encourage people to learn from all progressive literature and art of the people everywhere. We have much to do on this point.

Q. For instance?

A. Well, first we'll translate and publish the world's better-known theatrical works and stage some foreign plays (and films). So far we have published, among other things, a new edition of *The Complete Works of Shakespeare*. We are now ready to rehearse and present *The Life of Galileo* by the German playwright Brecht. Meanwhile we are expanding exchanges with the progressive theatrical circles of other countries.

Q. Has this exchange already started?

A. Yes. We have made a beginning. Theatrical works reflect people's life, thoughts and feelings. They help to promote understanding and friendship among peoples. Exchange also gives us a chance to learn from each other. A number of people from theatrical circles have visited China. Not long ago I met the famous Japanese actor, Chojuro Kawarazaki, and the prominent American playwright, Arthur Miller. Some foreign theatrical troupes have given performances here and some of our own troupes have gone abroad. This exchange will expand greatly in the future.

Tsao Yu (center) and writer Hsu Chih (left) visiting the home of a Kazakh herdsman at Urumchi in 1978.



The 44th Chinese Export Commodities Fair

CHIU CHIEN



A double column precision jig borer produced by the Kunming Machine Tools Plant.

Hsinhua

TRADE has been very active this time — which points to a new beginning in China's foreign trade," a foreign observer at the 44th Export Commodities Fair commented last autumn. Many visitors had the same impression. More business was being done in a better and more flexible way.

Held as usual at the Fair Building in Kwangchow (Canton), the fair opened on October 15 to more than 5,000 businessmen from every part of the world. Trade talks began almost at once and in some conference rooms businessmen waited in line. On the first day nine Chinese trade delegations conducted negotiations and heavy activity lasted until the final day of the fair. Total trade volume was higher than any previous fair. Total attendance at the one-month fair passed 39,000.

Greater Supply

The first Chinese Export Commodities Fair, held in 1957, exhibited 12,000 products. The 44th fair

offered 40,000. The greater supply and variety of export items is the result of China's rising industrial and agricultural production in her drive to modernize the country.

Over a hundred new products in such branches as machinery, electronics, communications, meters and ocean transport were displayed. Two models of new Chinese ships, multipurpose, 3,700-ton and 17,500-ton freighters, attracted wide interest. China began selling 3,000-ton tankers and freighters already in 1976. A new type of multipurpose 17,500-ton freighter is being designed to a buyer's specifications, to be delivered in 1980. A cruise boat of reinforced fiberglass attracted many foreign businessmen. It was made to prevent pollution of water and air in scenic lake areas. Chinese shipyards are now building different types of such boats to meet customer requirements.

Chinese foreign trade authorities are trying to provide more items for export and to raise quality. For example, the design and performance of textile machinery, electronic equipment, medical apparatus and light industrial products have been greatly improved.

Arts and crafts on traditional themes, banned by the gang of four, were in great demand at the fair. On the wall in the textile hall was a huge Hunan embroidery of six magnificent tigers designed by the famous artist Yang Ying-hsiu. It had taken the workers a total of 2,698 hours to complete it for the spring fair of 1974. The gang of four branded it a monstrous work and forbade its display.

In the Arts and Crafts Hall, 80 percent of the 10,000 items were on traditional themes. Visitors admired big ivory carvings such as "Goddess of Disenchantment from the Dream of Red Mansions" and "Li Tzu-cheng Entering Peking" (he was a peasant leader toward the end of the Ming dynasty) and jade carvings such as "Princess Wencheng" and "The Herdsman and the Weaving Maid" — all works previously banned. Before the gang fell, the themes of arts and crafts objects had become so limited and of such poor quality that customers would not buy.

CHIU CHIEN is a staff reporter for *China Reconstructs*.

The Chinese Export Commodities Fair building.
Chen Hsueh-szu



Machinery display.
Sun Chih-cheng





Chinese silk.

Sun Chih-cheng



Chinese porcelain.

Hsieh Chun

Choosing rugs.

Sun Chih-cheng





Chingtehchen porcelain, "The Goddess of Mercy Standing on a Sea-turtle in the South China Sea."

Hsinhua



Ready-to-wear garments.

Hsieh Chun

as the import-export authorities move closer to international trade practices. These include processing using the customers' raw materials and designs, cooperation in parts production and assembly, and compensatory trade. Customers can now rent expensive arts and crafts items for exhibit. Another change is the acceptance of other currencies in pricing. Export commodity prices are being adjusted more in line with international levels. Imports to help with China's modernization drive were emphasized at the fair. China's import and export companies now also conclude long-term agreements. These methods are helping to widen the scope of trade negotiations.

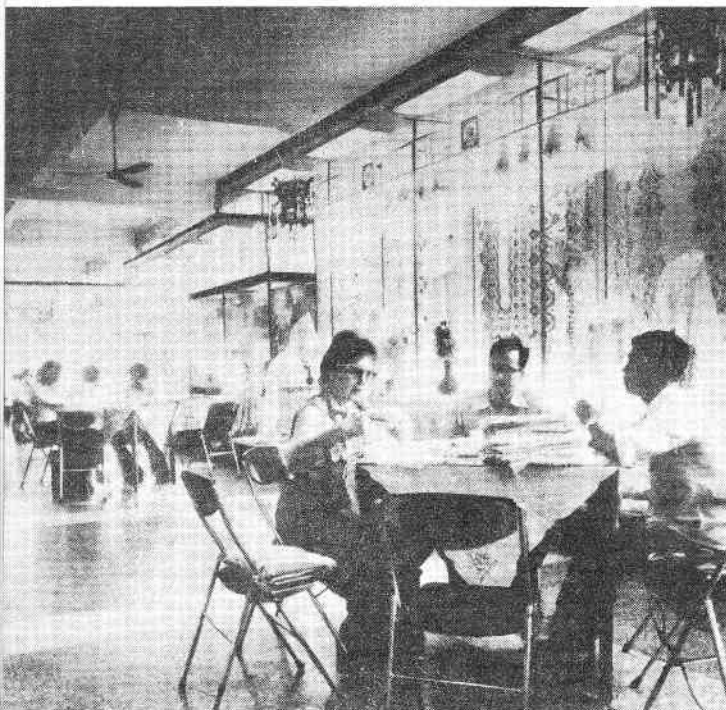
New Policy

China is now producing and selling what the international market needs and arranging production of export commodities according to buyers' suggestions and requirements.

"This policy is common practice in international trade," the head of the fair said. "In the past we only sold from our normal range of domestic products. There was little demand for some of these and our foreign trade suffered. Now we not only sell ordinary domestic products but sign contracts to produce special items according to contract. To help implement this policy representatives of our factories, mines and farms also take part in trade negotiations. This way they learn directly the clients' requirements and suggestions for improvements, and the clients learn how the commodities they order will be produced."

The China Machinery Equipment Export Company has been established to eliminate red tape and complicated intermediate links between customers and many separate units. Organized under the Ministry of Foreign Trade and the First Ministry of Machine Building, it negotiates directly with customers, plans production according to their specifications and improves quality in line with their suggestions. In the past production units had no contact with the customers and only put out what they were ordered to. They did not know customers' opinions for their products nor anything about market conditions and trends. This caused losses in unsold or rejected products.

After the fair a national foreign trade conference was held. The head of the Peking Foreign Trade Bureau declared, "In increasing our exports our foreign trade people should use their heads more and not be afraid of troubles. Greater foreign trade means more foreign exchange with which to import more machinery and technology." Li Chiang, Minister of Foreign Trade pointed out that any system which impeded the rapid development of China's foreign trade should be reorganized. Socialist politics must be in command and economic organizations and procedures allowed to play their full part.



Trade negotiations.

Hsieh Chun

The 44th fair, however, displayed many new items by old craftsmen. For example, porcelain figures by Liu Chuan, a veteran artist in Shihwan in Kwangtung province. Such works as "The Lohan Who Subdues Dragons," and figures of the immortals Lu Tung-pin and Red Beard sold out quickly.

Even though commodities at the fair were available in greater supply this year, customer demand for some items could not be met.

Flexibility

China's flexible foreign trade policy at the fair played an important part in expanding the volume of trade. Formerly customers complained about China's rigid business methods. This is now changing

About China's Climate

SEASONAL winds are the dominating factor in China's climate. This is due to its location in the southeast part of the Eurasian land mass. October-to-April winds from the northwest make the winters cold and dry. April-to-September monsoons from the Pacific make the summer months hot and, in the southeast, rainy.

The great area and complexity of the terrain give China many types of climate. Her 5,500 kilometers from north to south cross 49 degrees of latitude over the frigid, temperate and subtropical zones. Over 90 percent of the land, however, is in the temperate zone. For instance, Hupeh province in the temperate zone has an average annual temperature of 16° C.

If you fly north in January from Kwangchow (Canton) you will go through a range of climates all in one day. At the start the temperature will be around 13° C. and the flowers in bloom. At Wuhan on the Yangtze the temperature will drop to about 4° C. and you'll need more clothes. At Peking the temperature can be 5° C. below zero and at Harbin in the northeast as

low as 21° C. below zero, a world where fur clothes are necessary. From the flowers of Kwangchow to the ice and snow of Harbin the temperature has dropped over 30° C.

Places with the lowest and highest temperatures: The northern part of Tibet on the Chinghai-Tibet plateau is over 4,500 meters above sea level. The air is thin, the earth's surface cools rapidly and cold winds blow the year round. Permanently covered with ice and snow, its average annual temperature is 6° C. below zero.

In January, Mohe in Heilungkiang province averages 30.6° C. below zero. Sometimes it drops to 52.3° C. below zero, the lowest temperature ever recorded in China.

The Turfan Basin in Sinkiang is the hottest place in China in the summer. With little rain, strong sunlight and dry air the average temperature in July is 33.4° C. The highest goes over 40° C.

Places with the greatest and least rainfall: The greatest amount of rain in China falls at Huoshao-liao on a windward slope southeast of Keelung in Taiwan province.

Here sea winds bring 20 rainy days a month and an annual precipitation of 6,489 mm. The record is 8,408 mm.

Sinkiang's Tarim Basin, closed in by mountains, has China's smallest rainfall. Jochiang on its southeastern edge gets only 15.6 mm. per year.

Places with the most rainy and foggy days: Every spring and autumn it rains almost continuously in Kweichow province where warm moist air meets dry cold air. In the city of Tungtze, the average number of rainy days per year is 274 or three quarters of the year.

Chungking in Szechuan province is well known for its fog. Lying at the confluence of the Chialing and Yangtze rivers and surrounded by mountains, it is covered with fog mornings and evenings because the evaporation from the rivers cannot disperse easily. Chungking has about 100 foggy days a year, mostly in the winter. Szechuan's famous Mount Omei is shrouded in fog 323 days a year, the highest number in China.

A village in the Turfan Basin, Sinkiang.



Commune members in Heilungkiang province go hunting.





Ma Yu-huai speaks at a rally celebrating the 20th anniversary of the Ningsia Hui Autonomous Region. Liu Chen

Twenty Years of the Ningsia Hui Autonomous Region

MA YU-HUAI

The Ningsia Hui Autonomous Region passed the 20th milestone of its founding in October 1978. In this connection a China Reconstructs reporter interviewed Ma Yu-huai, secretary of the Communist Party Committee and Vice-Chairman of the Revolutionary Committee of the region. Ma, 62, of Hui nationality, helped organize the Hui people in north China to fight the Japanese invasion between 1937 and 1945. In the War of Liberation (1946-49) he was political commissar of a People's Liberation Army unit composed of Huis. After the nationwide liberation in 1949 he worked as vice-director of the Chinese Islamic Association and was elected to the first, second and third national people's congresses. He has led many delegations on friendly visits to Asian and Arabic countries.

THE tradition of local autonomy for the Hui people of Ningsia goes back to the time of the Workers' and Peasants' Red Army. In October 1935, the army, led by Chairman Mao, had been on the Long March for a year when it reached the Liupan Mountains towering over the southern part of the region—so named because one must make six dangerous hairpin curves to reach the summit of its highest peak. On the other side of these mountains the army would reach its destination, northern Shensi province. It was late autumn, the air brisk, the sky high and clear. Reining in his horse on a peak Chairman Mao composed his poem "Mount Liupan," expressing the high aspirations and determination of the Red Army in their northward march to fight the Japanese, who were threatening to occupy north China.

The people in the Liupan Mountain region are mostly Huis, one of China's minority nationalities of the Moslem faith. They suffered greatly at the hands of the reactionary rulers, so were most suspicious of this army composed mainly of Hans, China's majority nationality. Carrying out Chairman Mao's policy toward minority peoples, the Red Army

had strict rules about no billeting in mosques, no eating of pork while in the area, no collection of funds there, and no confiscation of property of Hui landlords. Men from the Red Army went among the Huis to talk about unity among the nationalities fighting the enemy. They helped the people with their work and to cope with economic difficulties. Such an army was new to the Hui people there. It brought them a ray of hope.

In Tunghsin and Haiyuan counties north of the Liupan Mountains the Red Army helped the Hui people set up the Yuhai Hui Autonomous Government in August 1936, the first self-governing Hui power in Chinese history. Later the reactionaries killed its chairman and many other revolutionaries and the government was forced to disband. Though it was short-lived, this seed of revolution sown by the Red Army struck root among the people. They joined with the people of China's other nationalities to struggle against the Japanese and made a contribution to the liberation of the country.

In September 1949 the People's Liberation Army, successor to the Red Army, returned and overthrew Ma Hung-kuei, local pillar of Chiang Kai-shek's

Kuomintang rule, warlord over the Ningsia area. Conditions were laid for the Hui people of Ningsia to begin their move toward socialism. The Ningsia Hui Autonomous Region was founded on October 25, 1958, under the direct guidance of Chairman Mao and Premier Chou En-lai.

THE POLICY of regional national autonomy was formulated by Chairman Mao on the basis of Marxist-Leninist theory on the national question and in accordance with historical and present conditions in China. China is a unified multinational country whose history and culture have been jointly created by many peoples. It is in the common interest to have the nationalities united and proceeding in unity along the socialist road. The policy of regional na-

tional autonomy is fundamental to solving problems of relations between nationalities in our country.

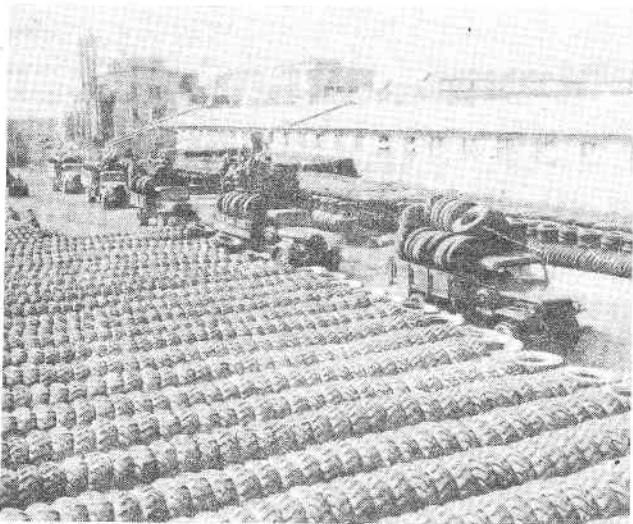
Regional national autonomy is possible wherever one or several minorities live in a compact community. In such areas the minority people are self-governing in local affairs under the leadership of the central government and Communist Party.

Regional national autonomy is to guarantee that the minority people have equal rights in government. Key in this is training cadres from the minority nationalities. The Ningsia region has made great efforts in this respect. Many minority cadres have been trained in schools and short-term classes or through sending them to work for a while in other places. They have now assumed leading positions at all levels.

Hui and Han kindergarten children.

Hsinhua





Tractor tires in Yinchuan Rubber Plant. *Ningsia Pictorial*



Coal cutting in the Shihtsuishan Mines. *Hsinhua*



Inspection in the Lingwu Woolen Yarn Mill. *Shih Kuan-ta*

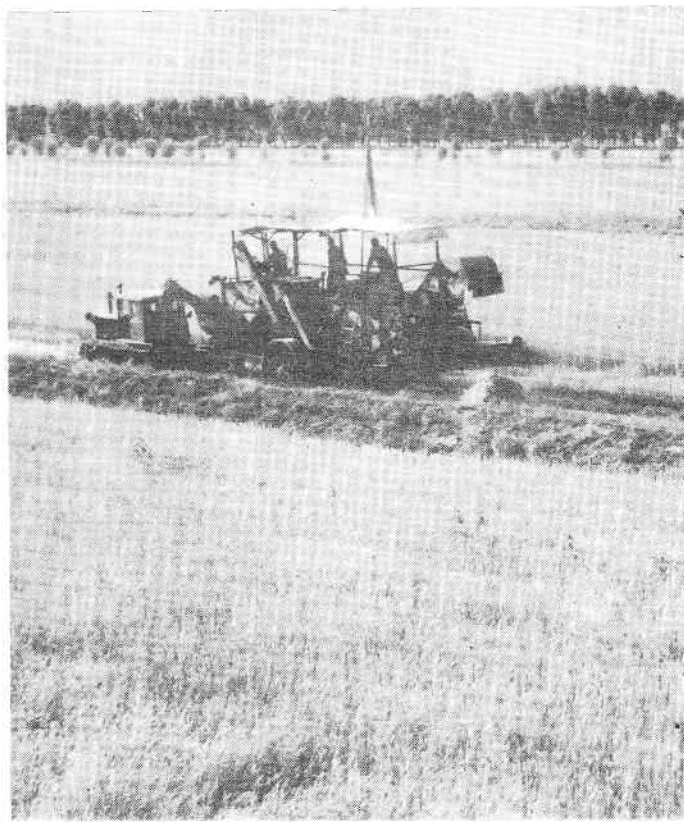
More than 35 percent of the deputies to the region's Fourth People's Congress — its highest organ of power — are from the Hui or other minority nationalities. The congress elected a new revolutionary committee to carry on the functions of regional government. One-third of its 69 members are minority people.

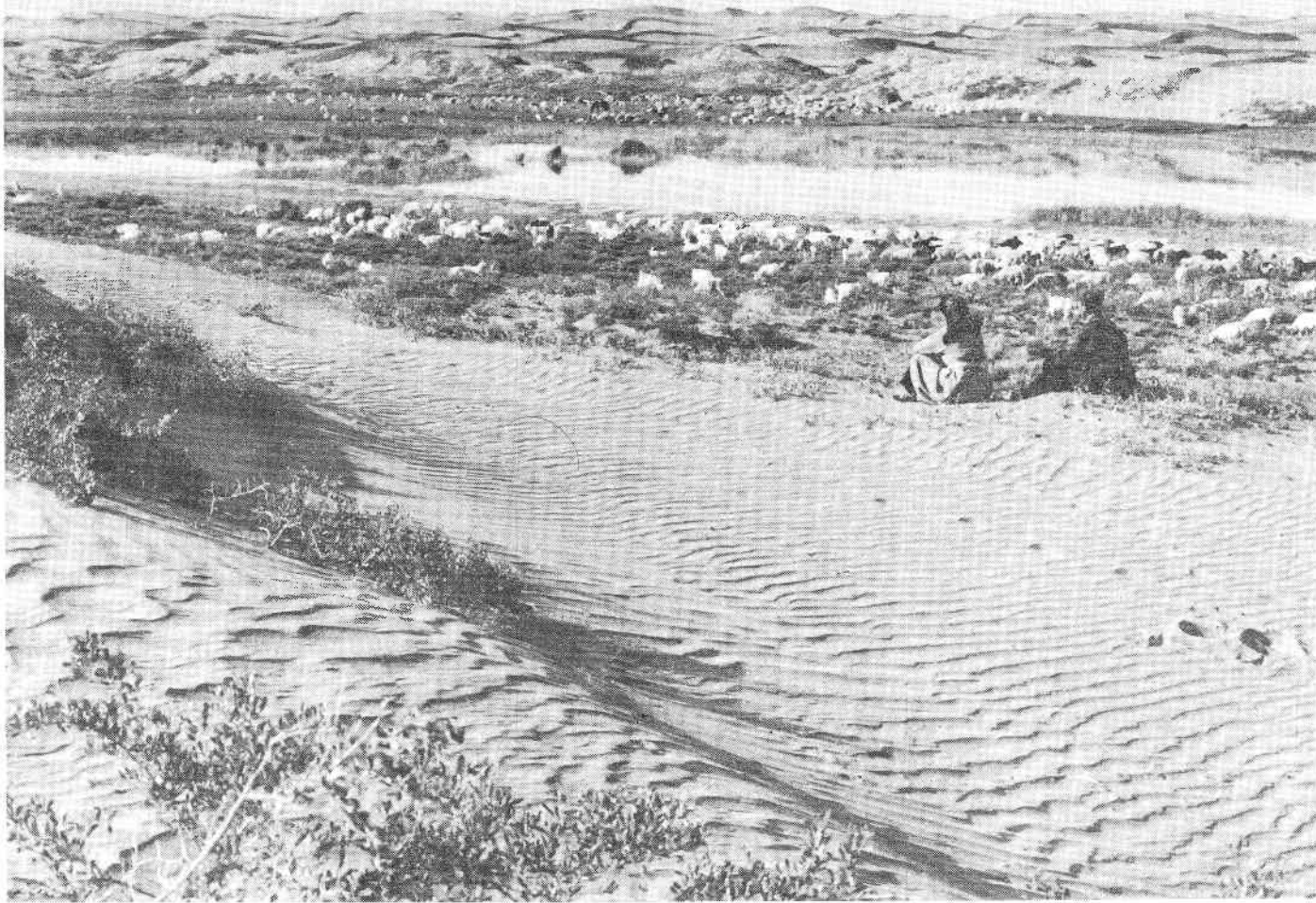
Now the region has 8,000 minority cadres, three times as many as in 1958. They include members of the Central Committee of the Chinese Communist Party, deputies to the National People's Congress, regional Party committee and revolutionary committee leaders, heads of prefectures, counties, people's communes and industrial enterprises.

Many of the Hui women, oppressed and exploited most cruelly and fettered by the feudal ethical code in the old society, have been trained as cadres or are doing outstanding work. One of them is Ma Chin-hua from a village in the Liupan Mountains, an alternative member of the Chinese Communist Party Central Committee. Another is Wang Yao-hua, daughter of a former hired hand, who was elected a member of the Standing Committee of the Fifth National People's Congress.

REGIONAL national autonomy has made it easier for the central government to help Ningsia

Wheat in the Yellow River irrigation area. *Li Ching-yao*





Oasis pasture in the Tyngeri Desert.

Shih Kuan-ta



develop economically and culturally from its formerly backward state.

Ningsia is richly endowed, but under Chiang Kai-shek and Ma Hung-kuei the landlords and bureaucrats bled the people white with taxes. A tenth of the population was pressganged into the Kuomintang army, causing much land to go unfarmed. Communications were deplorable.

Such things hindered socialist construction there in the period directly after liberation. I remember in the spring of 1958 when I came to Yinchuan, the capital, from Peking, I had to go by rail to Lanchow in Kansu province to the west and take a bus back. There was no rail line to Ningsia. Not long afterward the first railroad to cross the region was completed, that from Lanchow to Paotow in Inner Mongolia.

Profound economic, cultural and political changes have taken place in the region in its 21 years of existence, even in spite of serious damage done by Lin Piao and the gang of four in recent years.



County basketball players greet a fan.

Mi Shou-shi

But Ningsia still lags behind other provinces and autonomous regions and the central government gives it all-round assistance. In its annual budget 48.36 percent comes from the central government. The regional government does not pay out any of the profit or taxes industrial enterprises turn over to it, but keeps these for use in Ningsia. This is true even of enterprises built with central funds. The central government has constructed a number of major factories and mines and other key projects to help strengthen the area's weak industrial foundation. It has sent in quantities of trained personnel and materials from other parts of the country. Every year it supplies a certain amount of funds specially for the peasants there to help them tide over financial difficulties in their production and daily life.

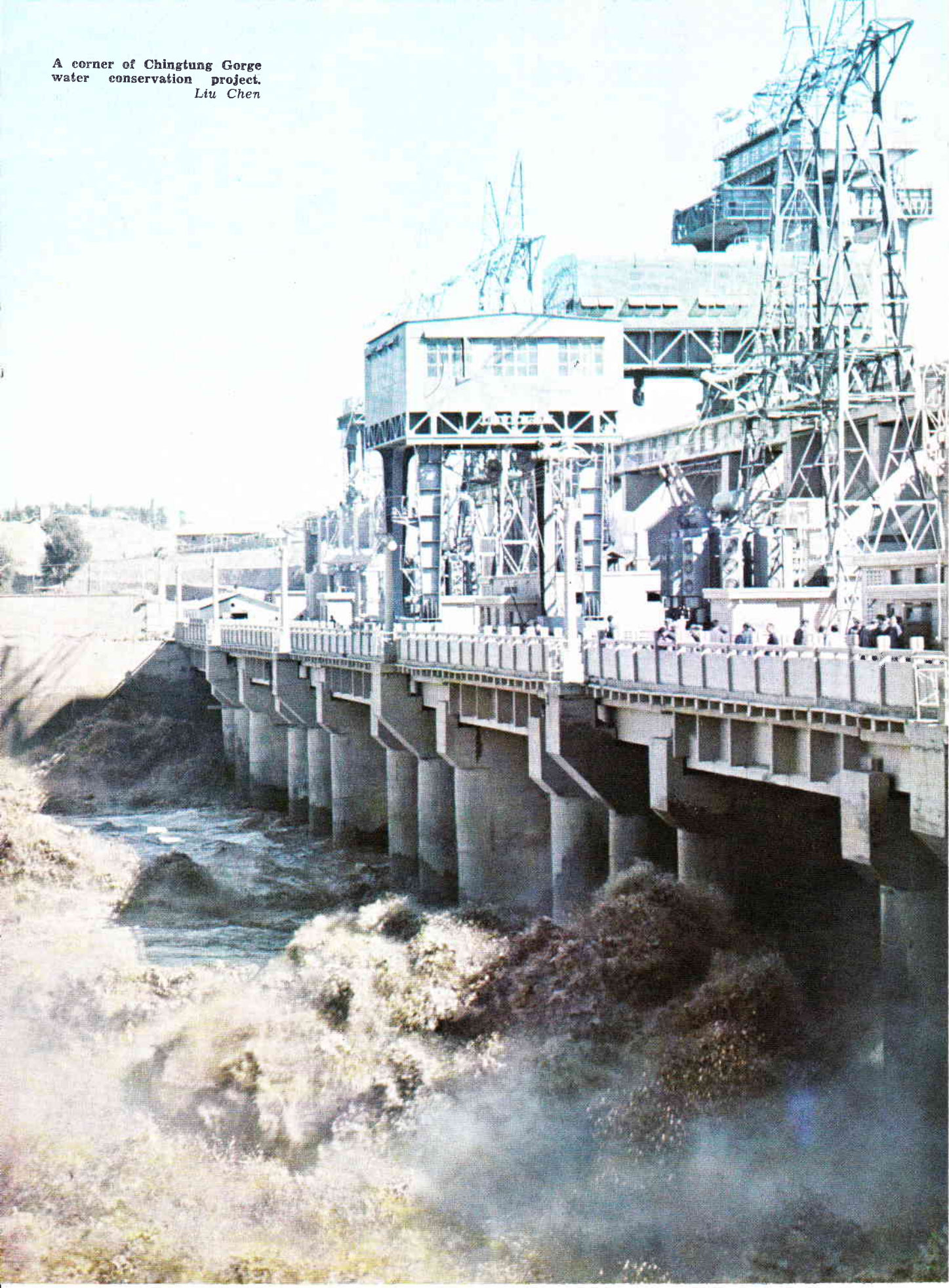
Besides helping foster Ningsia's revolution and construction, such state aid has also been a source of encouragement for the minority peoples in their

fight to develop agriculture, industry and local resources at higher speed.

Before liberation all the industry Ningsia had was one small generator of a foreign make and some handicraft workshops. Now it has a thousand large, medium-sized or small enterprises, embracing coal, power, oil, metallurgy, machine building, electronics, textiles and tanning, and turning out a thousand kinds of products. The region has rich natural resources, especially coal. The Shihtsuishan Coal Mine has become one of the country's new coal centers, and some other mines have been built which supply local needs and industry in nearby provinces.

THE YELLOW RIVER which runs through the central part of the region has been used for irrigation since ancient times. But before liberation the canals had long been neglected and lack of proper

A corner of Chingtung Gorge
water conservation project.
Liu Chen





The Yellow River irrigation area.

China's biggest salt field using water from the salty Lake Jarantai is located in Ningsia.





Wang Hsin-chu

Ningsia Pictorial

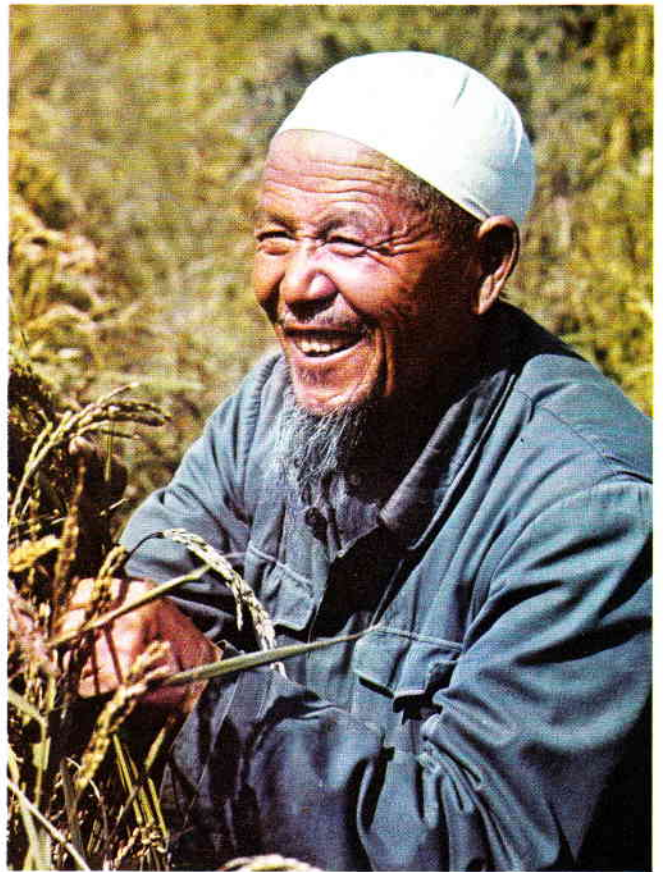


Chen Szu-yu
Wang Yao-hua has continued to do field work since she was elected a member of the Standing Committee of the Fifth National People's Congress.

Harvesting boxthorn fruit.

Ningsia Pictorial





Liu Chen

Hui faces including newlyweds (upper left) and Ting Hsueh-li (upper right), cited for his innovations in farming.

drainage had turned stretches of good land alkaline. Land improvement has been done on a big scale over the past 21 years. Old canals have been rebuilt and new ones dug so that the facilities of this ancient irrigation project can be fully utilized. Most of the cultivated land has been made into long strip fields to facilitate both irrigation and use of machinery. Water projects in the mountains have enlarged the irrigated area. Agriculture and animal husbandry have developed rapidly, and there has been a concomitant development in science, education, culture and public health work. The standard of living is rising in both city and countryside.

CHINA'S CONSTITUTION stipulates that citizens enjoy the freedom to believe in religion and freedom not to believe and to propagate atheism. It also states that every nationality has the right to preserve or make reforms in its own customs and way of life.

It is government policy to respect and protect normal religious activities. The Party adopted a policy of uniting with patriotic Moslems of the upper strata, educating and remolding them. Regional leaders asked them to take part in political studies in order to gain a deeper understanding of why they should take the socialist road. Some prominent Moslems have made a particular contribution to the country's socialist revolution and construction as elected members of the region's People's Congress or become leaders or members of its People's Political Consultative Conference. Four Moslems have gone abroad on pilgrimage.

Every city and town in Ningsia has restaurants and shops providing food prepared according to Moslem regulations and Hui custom, and butchering of animals for meat is done by imams. Dining rooms at places of work are supposed to provide special meals for Moslems. Where there are only a few Moslems and this is difficult to do, the government provides the individuals with an additional food subsidy to enable them to eat elsewhere.

The people's government pays special attention to the production of goods wanted by the minority peoples, including those for Moslem festivals. Now among the 100 kinds of such goods on the market, 40 are produced in the region itself.

BEFORE LIBERATION Chiang Kai-shek and Ma Hung-kuei deliberately incited hostilities among the Hui, Han, Mongolian and Manchu peoples in the area, and among the different sects of Moslems, often to the point of bloodshed. Since liberation understanding and mutual respect developed in the course of fighting common enemies and building up the region and eventually new socialist relations of equality and mutual help have been achieved.

However, both Han chauvinism and local nationalism are still sometimes a source of conflict,

but both Hans and Huis are making efforts to get rid of these wrong views.

The exposure of Ma Chen-wu in 1958 is an example. Ma Chen-wu was a reactionary big landlord and feudal chieftain who before liberation had helped the Kuomintang suppress revolts of the Hui people. After liberation, according to the policy of uniting with all strata of the minority nationalities, he was invited to be a member of the committee preparing for regional autonomy in the hope that he would change. Instead, he utilized religion to stir up trouble between the nationalities and conspired to stage a counter-revolutionary uprising. He bullied and even killed Huis who dared to disobey him. The Hui people finally rose up and exposed and discredited him.

During the cultural revolution Lin Piao and the gang of four and their followers in Ningsia posing as Leftists sabotaged implementation of the Party's policies toward minority nationalities. They claimed that the question of nationalities had already passed out of existence. They referred to all customs of the minority peoples as "backward" and "conservative." Minority cadres were a prime target for their slander and persecution. All this had a very bad effect on unity among the nationalities.

Through exposure and criticism of these charlatans, the people of the various nationalities have come to see more clearly that these actions were part of a scheme to seize power in the Party and government and that Lin Piao and the gang of four were the common enemy of all nationalities. This realization has strengthened unity.

THAT there should be contradictions among the people is no surprise. But it is possible to settle such problems because in socialist society there is no fundamental conflict of interest between the nationalities. Some leaders, out of a background of Han chauvinism, did not strictly adhere to the Party's policy on minority people's customs during the time of Lin Piao and the gang. During the mass criticism that followed their fall there was a mass reeducation on the Party's policies. The principles of equality and unity among nationalities were restudied and implementation of them reexamined. Meetings were held to hear opinions and suggestions from the minority people and leaders made special efforts to carry out the policy and improve their style of work. This was welcomed by the people. "The old Red Army tradition has come back," one old Hui man observed.

The people of Ningsia will never forget the concern shown by Chairman Mao and Premier Chou for their problems. A symbol of this is the copy of the poem "Mount Liupan" done by Chairman Mao in his own hand in 1961 at the request of the region's leaders. It continues to be an inspiration to the people of Ningsia as they strive to do their part in building the country into a strong, modern one.

Vignettes of Hui Life—I

Over half the people in Wuchung county, located along the Yellow River in the Ningsia Hui Autonomous Region, are Huis. How are the Huis, long held back by a rigid feudal tradition, making the transition to modern life? What place does Islam hold in their lives today? In the two following articles and two to appear in the March issue of *China Reconstructs*, our reporter gives glimpses of their life.

The Wedding Was on Friday

WHEN Ting Shao-yun and Chin Tsui-lien got married they wanted a new-style wedding. Ting's grandmother, 63, a devout Moslem, said it should be on Friday, the traditional Moslem religious day. She thought this would please Allah so that He would protect the young people. The rest of the 12 members of the family wanted to respect her wishes, so the wedding was on Friday. The young people didn't mind which day it was, but they are not religious and were against having the imam chant at their wedding. Out of consideration for the guests, however, who were mostly Moslems, they let the parents call the imam in to kill the chickens and sheep to be prepared for the feast.

Ting Shao-yun, 24, the young man, worked in his production team for a while after graduating from the commune junior middle school, and later became a miner. He is respected for being good in his work and other aspects too, and is a member of the Communist Youth League. Two years ago while on a visit to relatives in another commune he met Chin Tsui-lien, now 22. Like him, she had done farm work after junior middle school, and at the time of her marriage was working in a commune-run carpet factory. She, too, is a good worker and was also a member of her commune's women's basketball team. Both sets of parents are happy about the match. The young couple had in fact gone through the actual

legal marriage a few days earlier at the commune registry office, so what was at issue now was simply the celebration.

ON Friday morning the guests began coming in and all day long the Ting family courtyard sounded with the traditional greeting "Salam Alaikum." The guests had been invited to dinner, which was served in the father's quarters. On each *kang* (heated brick bed) were two small tables, seating six people, the men on one side and the women on the other. The best seats were for the elderly people.

The guests were served traditional Hui festival food — stewed veal, mutton, cold gelatin, fried cakes and rice. According to Hui custom, members of the groom's family go to get the bride in the afternoon. With a tractor and wagon provided by the produc-

The newlyweds in front of their home.

Liu Chen



tion team, in the afternoon the groom's aunt went to bring the bride and her guests from her village.

On Friday one sees many such outfits on the roads, with tractors decorated with red ribbons or horses with red tassels and silk ribbons. The most impressive one I saw was a new rubber-tired cart drawn by four horses. The driver, an old man wearing a black coat and the traditional white Hui skullcap, was smiling from ear to ear. About nine people were seated on the cart, some of them middle-aged women wearing the white caps, and some older women with the traditional white shoulder-length headdress. Seated in their midst was an attractive young woman wearing a pink coat and light blue nylon scarf, who must have been the bride.

When Chin Tsui-lien, the bride, and her guests arrived at the festivities in the Ting family household, she went to rest in her new chamber. After eating, her guests sat around talking about life and farm work with their hosts and then walked out to see the new canals and fields. Late in the afternoon they went home the way they had come.

In the evening the Ting courtyard was all lit up. This was the time for the bride and groom to entertain the young people. They treated them to dates, sunflower seeds and candy. The highlight of the evening is to have the new couple sing to entertain their guests. They knew that Ting was not good at this, so left him alone. But when they learned that the bride had been a member of her commune's amateur song and dance group, they kept asking for one number after another. Finally she wound up with a lyrical song with revolutionary content *Hunghu Waters, Wave on Wave*.

The young couple will live in a new addition on the west side of the Ting courtyard built a few months before. The walls were brightened with posters picturing the new life in the socialist countryside and mines, and portraits of Chairman Mao and Chairman Hua. Facing the door were two wardrobes painted red. To the right was a big *kang* under a bright spread. A leather-covered trunk and two of wood painted red stood on one end of it and in front of them were piled six new quilts and two new pillows.

Showing off the room, the groom's father observed, "When I got married I had only enough money to pay the imam and could not afford to invite any guests. I started married life with only one worn quilt, but look at all my son has. We have the Communist Party to thank for this."

As we were about to leave he added jokingly, "I agree with having a new-style wedding. Otherwise they'd be giving me a hard time." He explained that by the old custom on the day after the wedding the young couple's friends, as a form of congratulation, would make fun of the groom's father. They could do things like paint his face, hang red peppers on his ears, or make him walk in the streets wearing a sheepskin jacket inside out and carrying a fan, but the old man was not supposed to get angry.

'Seed-Crazy'

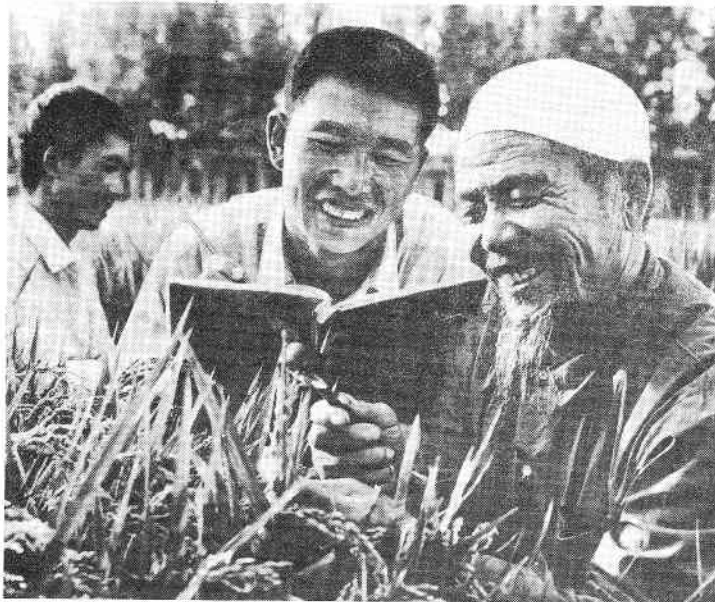


Photo Service, Ningsia
Ting Hsueh-li (right) and some of his group pose for the photographer with samples of a good strain they have cultivated.

AT 68, Ting Hsueh-li, deputy leader of the scientific experiment group of the Kucheng production brigade in Wuchung county along the Yellow River, is still hale and hearty. For his total absorption in the cultivation of good seed strains the commune members call him "Seed-crazy." He has had outstanding success.

Ting's family lives in a row of tree-shaded houses just beyond the threshing floor. His family is known in the community for the harmonious relations among its 17 members, his wife, the families of two of his three married sons, his daughters and the youngest son, who is still in the commune middle school. The eldest son works in his production team's grain-processing shop, the second is a Chinese language teacher in the commune middle school, the third is an oil driller elsewhere in the province. Ting's daughter and two of the daughters-in-law do farm work in the commune. The second is deputy leader of a production team.

Ting's wife follows the old Moslem custom of wearing a white shoulder-length headdress. She is busy all day with her six grandsons, the cooking, chickens and sheep. Four days after last Ramadan the second daughter-in-law added variety to the family by giving birth to a baby girl. Though the grandmother herself is a devout Moslem, she agreed

to the wishes of the young people and did not ask the imam to chant a liturgy and select the child's name. She did, however, have the chickens cooked for the mother killed by him.

A hired farm hand in the old society, Ting had his share of misery. He was pressganged into the Kuomintang army but escaped and managed to make a living ferrying people across the Yellow River. After liberation he received land in the land reform. Later, as he saw what collective effort could do in transforming their poor riverbed into fertile fields he began to appreciate the strength of the Communist Party and the people and also the benefits of science.

The Kucheng brigade is a rice producer. Ting's science group has learned improved methods used elsewhere and introduced them here. These include switching from broadcast seeding to transplanting and changing from a single crop of rice per year to a crop of rice and another of wheat. This last presented problems — it needed more frost-free days than the area has. Ting solved it by nurturing seedlings in hotbeds under plastic film, getting them off to an earlier start. Noting how good strains in other places increased the yield, he developed a strain suitable to the local soil and it is now in wide use. The brigade's per-hectare yield has gone up from 2.25 tons at the time of liberation to 9.75 tons. It has become known as an advanced unit.

Ting often spent all day and all night in his experimental plot, much to the worry of his wife, who feared it would affect his health. But once she understood his aim, it was she who hit upon the idea of sprouting the seed in the warm kitchen like bean sprouts for quicker growth and better observation. Ting's wall is hung with several citations for his achievements. "My wife deserves credit too," he says.

INVITED to attend the National Science Conference held last spring, Ting exchanged ideas with noted scientists and home-grown experts like himself. Since his return he has put his effort into carrying out scientific farming on the larger scale of the brigade and regularizing formerly unofficial scientific farming groups in the production teams under it.

The brigade has a big 13-hectare experimental rice plot, last summer full of strong, luxuriant plants, some with ears wrapped in small plastic sacks. He expounded on the strong and weak points of some of the 200 species, each neatly marked with a small signboard. Good strains he cultivated earlier have degenerated so he is working in a new one.

"Our scientific experiment group has produced not only good strains but also good young people," Ting remarks. Their group has trained 80 young people, including many young women who have married men in other brigades and gone to spread scientific farming in their husbands' brigades.

FOR YOUR REFERENCE

The Ningsia Hui Autonomous Region

THE HUIS are one of China's largest minority nationalities with 4.48 million people. As they live scattered throughout the country, Ningsia is the only place large enough to be a province where they live in a compact group. With a Moslem tradition, the Huis speak the language of the Hans, the majority of the Chinese people.

Ningsia has an area of 170,000 square kilometers and a population of 3,570,000, one third of them Huis. Other nationalities living there include Han, Mongolian and Manchu and others. Yinchuan is the capital.

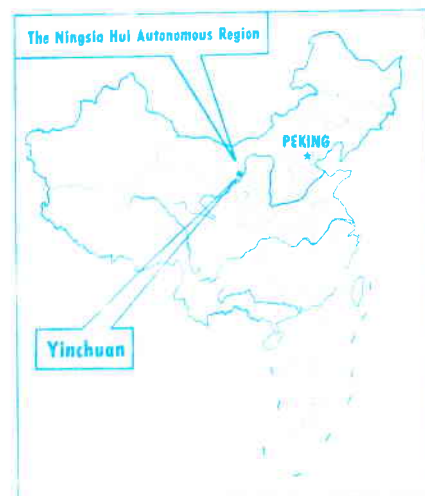
The northern part of the region consists of deserts and vast grasslands on which sheep, camels, oxen and horses are raised. The southern part has mountains and plateaus, suit-

able for barley, potatoes, millet and oil crops. The Yellow River flows through the central part of the region from southwest to northeast, beginning its great northward bend. Along it rice, wheat and fruit are produced.

Mineral resources include coal, oil, iron, salt and gypsum. Five special products for which the area is known are boxthorn fruit for medicinal use, licorice, edible mosses, high-quality lamb's wool and ink-grinding slabs made from the stone of the Holan Mountains.

Since liberation in 1949 and especially since Ningsia became an autonomous region in October 1958 its economy and culture have developed rapidly. The total value of agricultural and industrial output is 15 times

that in 1949 and 7 times that in 1957. Total value of industrial production is 96 times that in 1949 and 28 times that in 1957. Value of agricultural production has more than doubled that of 1949 and is 67 percent more than that in 1957.



A Marksman Returned from Taiwan



Ma Ching-shan

Tsui Yen

TSENG HSIANG-PING

MA CHING-SHAN, who returned to the mainland from Taiwan in 1964, is one of the reasons why the marksmen of Liaoning province's pistol team have emerged among China's best. Last year at the national championships the team broke the national record and took first place in the free slow-fire small-bore pistol shooting. It also placed second in rapid-fire pistol shooting. Only the People's Liberation Army's August 1st team has a better record.

A former weapons expert in the Kuomintang army in Taiwan, Ma Ching-shan came back in November 1964. Today he is a coach at a Shenyang sports school and also a member of the Chinese People's Political Consultative Conference.

New Start

Ma was not born in Taiwan but in Kirin province before liberation. In 1947 he enrolled in the Kuomintang army and was sent to Taiwan for training.

Young and strong, he was a good swimmer, mountain climber and hunter. In training he was good in sports and competed in the 800-meter race.

TSENG HSIANG-PING is a staff reporter for *China Reconstructs*.

Analyzing practice scores.

Li Kai-yuan





Ma Ching-shan and his family on a beach at Talien.

Tsui Yen

He became interested in competition shooting when he was sent to an infantry school to teach the use of weapons. A few years later he became the rapid-fire shooting champion of Taiwan.

One day a friend gave him *Sports in Mainland China, Japan and Taiwan*, a book by a Japanese teacher of athletics who had visited China. He learned that new China's sports had developed rapidly. From then on he began to listen to broadcasts from the mainland on a small transistor radio. Slowly he formed a picture of new China's progress under Chairman Mao and the Communist Party. He even heard that his home had changed greatly. He was surprised to learn that the Kuomintang officers and officials who had stayed in mainland China after liberation had been well treated and given jobs that matched their abilities. Ma began to dream of returning to the mainland.

In 1964 he was sent to Tokyo to take part in the 18th Olympic Games as a member of the Taiwan pistol team. This would be his chance. During the Games China announced her first atomic bomb. He became even more determined. Finally on October 23, two days before they were to return to Taiwan, Ma was able to contact the Tokyo Overseas Chinese Federation. Very soon he was on his way to China on a Japanese ship.

When he landed at Tientsin, he found himself surrounded by people who had come to greet him. One of them was his old father, speaking the local accent so dear to him. His two brothers, one a doctor in the navy and the other an engineer at the Fushun coal mine, were there. Later a meeting of 1,500 people was held in Peking to welcome him.

Working for New China

Ma Ching-shan was made shooting coach at a Shenyang sports school not far from Fushun where his father and a brother lived. He pitched into his new job with great enthusiasm.

China's slow-fire shooting was good but its rapid-fire shooting was below competition standards. Ma determined to help bring it up. Rapid-fire shooting methods varied in different parts of the world. What was best for Chinese shooters? He had been a coach in Taiwan but only to earn his living, not really to train men to be top shots. Obviously his old ways wouldn't do. He read a lot and asked advice from veteran coaches and foreign trainers visiting China. Finally he worked out a new plan to be coupled with intensive physical workouts.

Ma set high standards for his students. When he found some of them did not like the fatigue and hardship of training he got them together and told

them about his own experience. "You have everything you need — pistols, bullets, a well-equipped shooting range and many other things," he said. "You don't have to worry about food or clothing. You should work hard and live up to the hopes the Party and people have placed in you."

Rapid-fire pistol shooting is done within a short time limit — five bullets in four, six or eight seconds. Ma Ching-shan and others analyzed the problem and experimented. Rhythm in shooting seemed to be the key. Finally they converted a sports metronome to mark out the correct firing time. By listening to this rhythmical clicking on and off the shooting range, the men gradually got used to it in the same way a song settles down in the mind. Shooting according to this rhythm greatly improved their scores.

In ten months 16-year-old Chang Jung-kuo went from learning sight alignment to a score of 584 points (60 bullets), a national record. In 1974 he competed with visiting Japanese shooters. They were astonished by his rapid progress. At the 7th Asian

Games, Chang and three other shooters placed second in group rapid-fire pistol shooting.

Ma Ching-shan has thus trained other record holders such as Chang Hsiao-tung whose 587 points got him on the national team and Tu Hsueh-an who last year equaled the national record with 594 points.

After the fall of the gang of four Ma Ching-shan became even more enthusiastic in his work. At 53 he practices with his students every morning. In the evening, he studies or talks with them. Last year another two new shooters trained by him ran up good scores in a national contest. Last December, as a coach to the Chinese shooters, he participated in the 8th Asian Games held in Bangkok, Thailand.

Recently Ma Ching-shan said, "I not only have an ideal job but a happy family. Here in mainland China athletes are honored and taken care of. I married in 1968. My wife is a railroad worker. We have two sons, both in school. Living expenses only take up half our salaries, the rest we put in the bank. I took the correct road in returning to new China."

FABLES FOR TODAY

Here are two more fables reflecting contemporary events, as Chinese fables frequently do.



Two Pigeons

A MAN found that two homing pigeons he had trained never reached their destination or came back at the same time though they were let out together. It must be because one goes off course at some point, he thought. If I tie them together both will be able to keep to their direction and they will reach their destination together.

He tied the two pigeons together with a short cord and let them out. Contrary to his wish, the two pigeons were unable to fly at the same speed so they were always getting tangled in the cord. The faster they tried to fly the tighter the cord pulled till finally they fell to the ground. They struggled frantically for a while but couldn't raise themselves and finally died.

When the direction and destination are the same, two can reach it by flying freely, even though by a roundabout way. But without this freedom they will perish on the way.

Huang Jui-yun

The Rabbit's Prescription

A WOLF and a fox connived on a plan to kill a lot of other animals and store up the meat for future meals. In the name of King Lion they called all the animals together and declared, "It is said that there is known throughout the forest a prescription for eternal youth and immortality which was handed down from the past, and it is being kept from us two and King Lion. On behalf of King Lion we order you to tell it. Anyone who refuses will be sentenced to death."

As self-appointed representatives of the king, the fox acted as the inquisitor, the wolf as executioner. The deer was the first to be called up, and of course it knew of no such prescription. So the fox declared, "This deer is sentenced to death," and the wolf pounced on it.

The deer was followed by a goat and a pheasant and they were killed in the same way.

Who would be next? Terror loomed large in the silent forest.

Then a small white rabbit hopped in front of the fox and the wolf and said calmly, "I know the prescription."

Of course the wolf and the fox knew there was no such thing.

"What did you say?"

"Don't you want the secret prescription? I know it."

"Out with it then."

"The prescription is that King Lion must eat the heart of the fox and lungs of the wolf freshly cut from their bodies." Then the rabbit turned to the other animals and shouted, "Brothers, it's time to act! Cut out their hearts and lungs and offer them to the King".

The other animals, united by their common hatred of the fox and wolf, pounced on them and killed them in no time.

Those who stop at no evil court their own ruin.

Li Pao-chun





Filming the puppet cartoon *Two Notices*.

Hsia Tao-ling

CULTURAL NOTES

New Cartoon Films

CHANG SUNG-LIN

ONE of the most popular stories among the Tai people of Hsishuangpanna in Yunnan province has been made into a color cartoon by the Shanghai Animated Film Studio. *Two Young Peacocks* tells of the friendship between the Tais and the men of the People's Liberation Army.

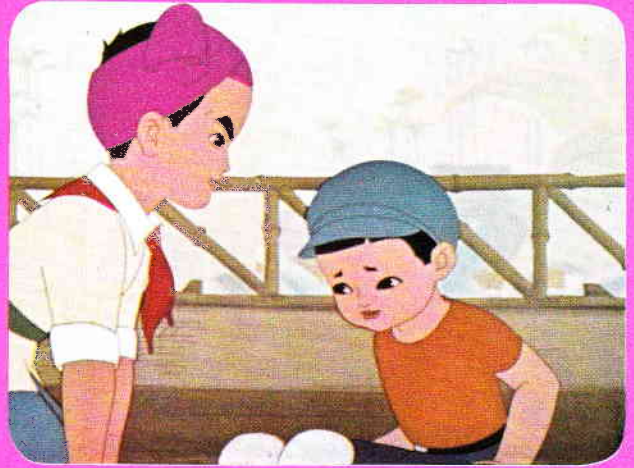
It begins with a charming scene of coconut and banyan trees among bamboo houses standing on

wooden piles beside a limpid river. The army men are building a hydropower station for the Tai villagers. Two boys, grateful for their help, secretly go out to cut grass for the army horses. They find two peacock eggs. The peacock is a symbol of happiness among the Tai people and the boys are overjoyed. They decide to hatch the eggs and give the young peacocks to the army men. After overcoming many difficulties they hatch the two birds and raise them with great care. But one day a poisonous snake appears and tries to kill the birds. The boys bravely fight it and kill it.

CHANG SUNG-LIN is a scriptwriter and director at the Shanghai Animated Film Studio.



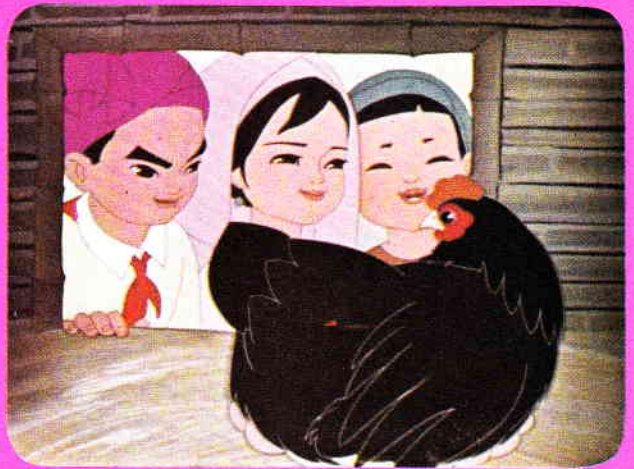
Two Young Peacocks



Yenla and Aitsapeng, two Tai boys, discuss presenting two big eggs they have found to the men of a nearby People's Liberation Army unit.



Thinking they are duck eggs, they decide it'll be better to raise the ducks for the army men.



The boys put the eggs under the black hen of Yipo, the girl next door.



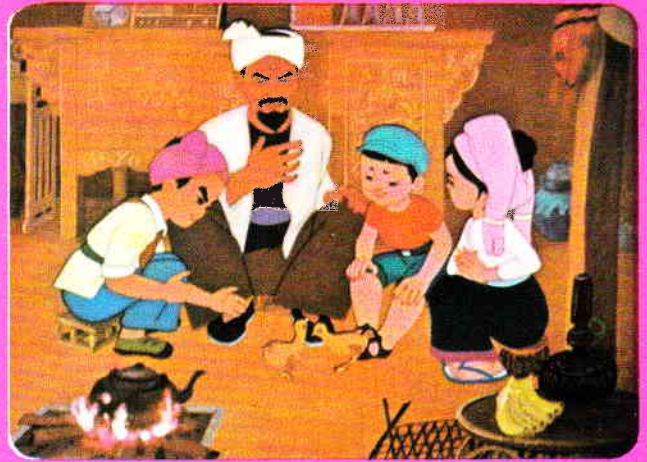
Every day they search for feed for the hen.



They're worried when the chick eggs hatch but not the two duck eggs.



Several days later, the two eggs hatch. But what kind of ducklings are these?



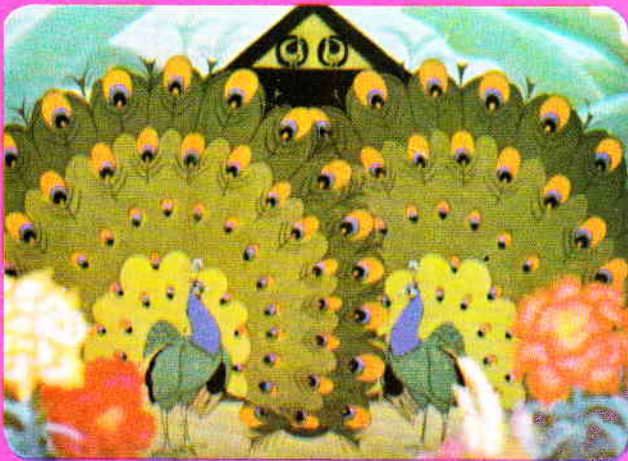
Grandpa Poching tells them they're peacocks, symbol of happiness. What a fine gift for the army men!



One day they are alarmed to see...



A poisonous snake going after the two young peacocks. After a hard fight, they kill it.



The two peacocks grow into beautiful birds.



At the Tai people's traditional Water Splash Festival, the children present the peacocks to the army men as everyone celebrates.

At the Water Splash Festival the children present the two peacocks to the army men. The hydro-power station is now completed and when night falls the houses are gay with electric lights. In a carnival mood the people sing and dance.

In the last two years the Shanghai Animated Film Studio has released many cartoons for children, some old, some new, based on fairy tales, legends and stories.

The Watermelon Ruse, a puppet cartoon, tells how children in the Dagger Society's peasant army in 1853 helped defeat the troops of the Ching dynasty. The peasant army defeats the government troops and occupies Shanghai. The Ching government asks the imperialists for help in retaking the city and receives foreign cannons from them. The peasant insurgents send two children disguised as watermelon vendors into the enemy camp to find out what's going on. While the soldiers are eating melons the two boys quickly measure the sizes of the muzzles. At night they again bring melons into the camp. While the soldiers are not looking they jam the barrels of the foreign cannons with stakes. The insurgents attack and wipe out the Ching troops.

The use of exaggeration makes the film a satirical comedy. The Ching officials' servility before the foreign imperialists is comical but a point sharply made.

One Night in an Art Gallery tells how a club and a hat — figures all Chinese know represent the gang of four — try to tyrannize the people. The film begins when the club and the hat appear. Gradually arms and legs, eyes and mouths grow out of them and they become two hideous rascals. Riding in a black limousine, they rush to the door of an exhibition of children's art. Like inspector generals they order the exhibition closed. Then they rush into the gallery, smashing any picture depicting children studying hard, respecting their teachers or learning from the old revolutionaries.

When they have left a miracle takes place. The children, cocks, elephants and other animals in the smashed paintings suddenly become alive. They get

Presenting the peacocks to the army men — from the animated cartoon *Two Young Peacocks*.



Hsia Tao-ling
An interview with the scriptwriter and director of the animated cartoon *Monkey Makes Havoc in Heaven*.



Hsia Tao-ling
Making the papercut cartoon *The Fox Beats the Hunter*.

Film makers of the cartoon *One Night in an Art Gallery*.
Wang Tzu-chin



together and put everything in the exhibition back into order. Told by an informer, the club and the hat return. As they start to destroy the exhibition again, the children and animals in the paintings come out to defend themselves. After a bitter battle, the club and the hat are defeated and the children's art exhibition is reopened.

The film has been well received because audiences hate the crimes of the gang of four and because they view it as an example of the "hundred flowers" blossoming again in cinema art.

Since the fall of the gang of four the Shanghai Animated Film Studio has also released a number of earlier cartoons. *Monkey Makes Havoc in Heaven*,

made in the 60s, has always won enthusiastic applause. Based on the famous Chinese novel *The Pilgrimage to the West*, it tells the story of the fearless struggles of the Monkey King, Sun Wu-kung, against the Jade Emperor of Heaven. The color cartoon *Golden Conch*, made in 1958, combines Chinese papercuts and shadow-play characters. The ink-brush cartoon *Little Tadpoles Looking for Their Mother*, made in 1963, brings to life figures in Chinese traditional paints (such as fish, shrimp and chicks painted by the famous Chi Pai-shih). China's many centuries of art are a rich source of material for developing both the content and the technique of the animated film.

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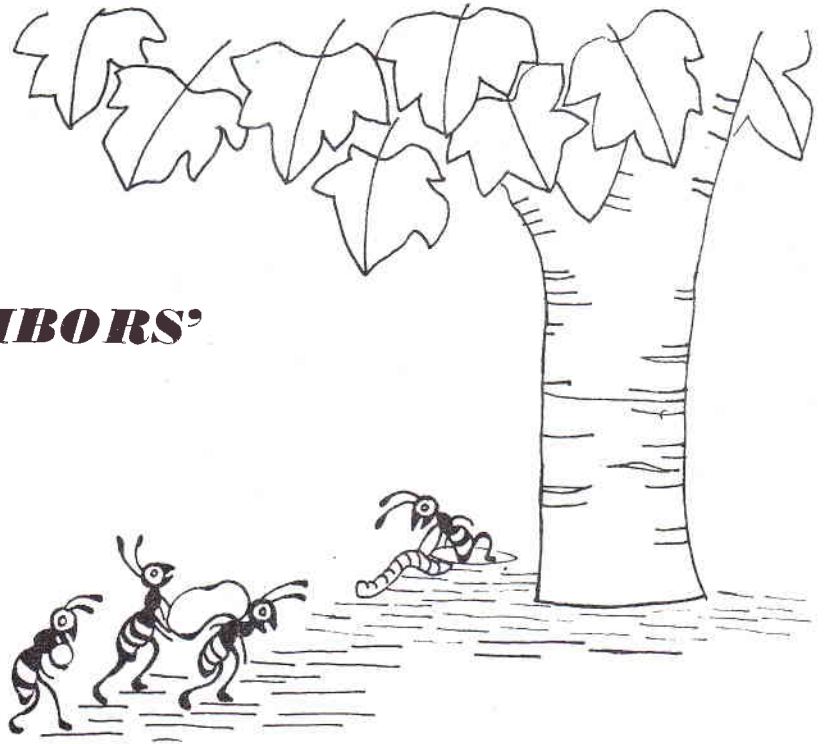
Would you like to know what a Chinese schoolchild's composition is like? Here is the one which was judged "first class" in a contest with 1,000 entries held by Shaonien Bao, a newspaper for children published in Shanghai. It was written by Kao Chuan, a fourth grader in the primary school attached to Chiao-tung University in Shanghai.

GOOD 'NEIGHBORS'

THERE is a family of ants that lives underneath the plane tree in front of our house, but I don't know when they came there.

They work hard all day long repairing their nest and looking for food. There's not a lazy one among them. They are very friendly toward one another and greet each other with their feelers when they meet. I like them very much and go to see them every day and even dig worms for them. Once I caught an insect and put it in front of their nest. As soon as a small ant saw it he crawled onto its body and bit it. The insect twisted and rolled in pain but the little ant would not let go. A second ant came, then another and another. . . . They all worked together and finally killed the insect and pulled it into their nest.

It was even more interesting to see how the ants ate a caterpillar. One morning during summer vacation I caught a caterpillar as big as my finger and put it near the nest. I found that the ants did not want its fat body but were very interested in its mouth. They bit it there and would not let go.



Drawings by Hsu Shou-yuan

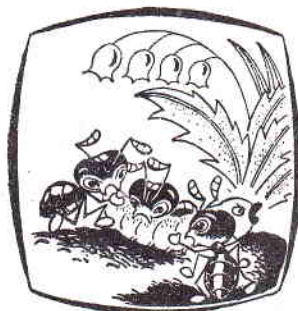
When I came the next day I saw only the caterpillar's empty skin lying on the ground. The ants had left the thick, tough skin but had eaten all that was inside.

One day I went to see the ants just before a big rain. They were busy carrying earth in their

mouths in a very orderly way to stop up the entrance of the nest. Just then the rain came pouring down. I run back into the house. As I watched from the window I thought, "What a pity, the ants will surely all be drowned."

As soon as the rain stopped I went out to see the ants. They were alive and as happy as ever. The mud at the entrance to the nest had kept the rain out and they were already busy removing it.

It was late. The people who had been outside enjoying the cool air had already gone home. I thought that the ants would be tired from their day-long work and would go to bed too. But when I shined my flashlight on their nest they were still working silently. What good, hard-working neighbors they are!





Great black-headed gulls.

GEOGRAPHY OF CHINA

BIRD ISLANDS

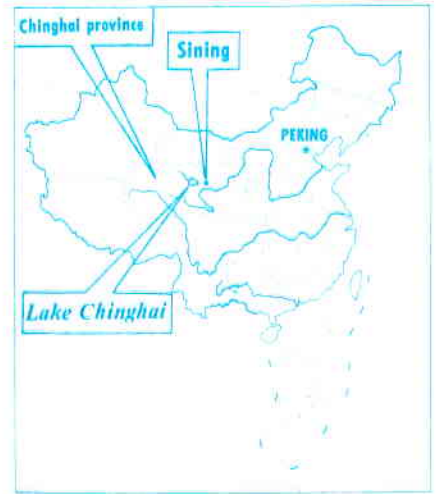
TWO small islands on Lake Chinghai on the Chinghai-Tibet plateau 3,200 meters above sea level are the northern home of some 100,000 migratory birds from April to September every year. One is Bird Island, about 10 hectares of loose stones,

gravel and sand in the northwest corner of the lake. The other is Haihsishan Island 500 meters to the east, a rocky outcrop flattened by erosion.

Lake Chinghai is the largest body of salt water in China. Fifty rivers of different sizes flow into it. Its average depth is 25 meters. Surrounded by snowcapped mountains, it is wild and remote, an ideal breeding ground for migratory birds.

A bird census taken in 1977 revealed a dozen species, the most numerous being the bar-headed goose (*Anser indicus*), the great black-headed gull (*Larus ichthyæetus*), the brown-headed gull (*Larus brunnicephalus*), and the cormorant (*Phalacrocorax carbo*). In March and April these birds leave their winter home on the lakes and rivers of India and migrate north to Lake Chinghai, a distance of over a thousand kilometers. In September when the weather turns cold they fly south again with their young.

The bar-headed goose is gray-white with two black bars on its head. Big and plump, but short-legged, its movements on land are clumsy. It is a vegetarian. The great black-headed gull has a white neck, breast and belly, with black wing tips.



Nesting cormorants.

Kao Chi

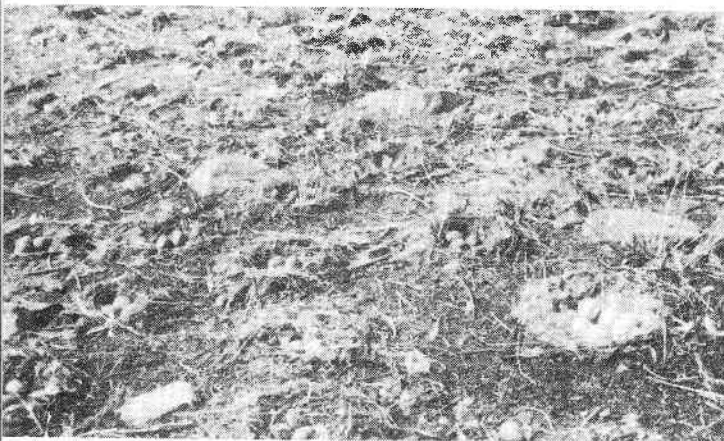


Weighing about 1.5 kg., graceful and strong, it feeds on fish. The totally black cormorant is a famous fisher. Its long neck and elastic crop make it able to swallow large fish whole. It can capture fish as swiftly as the eagle seizes prey in the air, which is why the people south of the Yangtze call it "the fishing eagle."

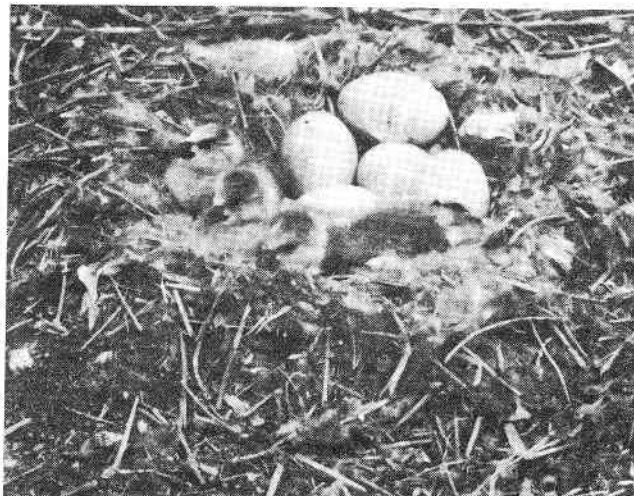
During the breeding season on the islands, nests cover the area six or seven per square meter. Each species rules a certain space, separated from its neighbor by a one or two-meter boundary line, something like intersecting city streets. In May, the height of the breeding season, the islands are covered with nests full of eggs of many colors. The eggs of the bar-headed goose are white, weigh about 150 grams and are usually 8 to 16 in a nest. The great black-headed gull's egg is about the size of a goose egg and is gray with brown specks. Cormorant eggs are a beautiful aquamarine color.

Birds easily distinguish their own eggs. If other eggs are placed in their nest they will throw them out. In June when the eggs hatch, the female stays with

Brown-headed gull's nests.



Bar-headed goslings just out of shell.



the young while the male takes on the task of providing food for them all.

Baby cormorants come out of their shell without feathers. Baby gulls follow their mothers to water and swim even before their feathers are dry. The young of the bar-headed goose are the most lovely, with a plumage that turns cream color in a few hours. They line up behind their mother, following her around on the ground or in the water.

The question of why the migratory birds choose this particular place to breed has long puzzled ornithologists and has not yet been satisfactorily answered. The most common view, however, is that historical and geographical factors were mainly responsible.

About a million years ago glacial and interglacial periods appeared. Some animals in ice-bound areas died out, others migrated. Birds in general flew to warmer areas. As the ice retreated the birds gradually moved back closer to their original homes. As the ice advanced again, they retreated. Long centuries of this perhaps made the migrations an instinct that operates today. It is also known that when the time for migration arrives a certain hormone secreted by the birds causes them to begin their flight.

It is also thought that the bar-headed goose, the great black-headed gull and the brown-headed gull have always bred in cool climates. The bar-headed goose, for example, is normally fat and plump, a condition suited more for cold climates than the heat and rain of southern regions. In any case, the Chinghai-Tibet plateau is cool in the summer and the breeding grounds on Lake Chinghai undisturbed by men or predatory animals. Fish provide an inexhaustible supply of food.

Bird Island in Lake Chinghai is a government protected area. A conservation station is located there. Chinghai province has established regulations to help protect its wild life and promote scientific research.

The bar-headed goose.



Super-High-Energy Particles Observed

CHINA has built an emulsion chamber for cosmic ray research on Mount Ganpala in Tibet, 5,500 meters above sea level, making it the highest such station in the world. Recently, on 1,300 retrieved X-ray films, scientists found several super-high-energy nuclear interaction events whose energy exceeded 400 trillion electron volts. An event means the collision of a super-high-energy particle with a nucleus which produces several and even dozens of secondary particles.

These events, if produced by an accelerator, would require power a thousand times the size of the world's present biggest (500 billion

electron volts). Super-high-energy particles are so rare that it is difficult to detect them under ordinary conditions.

The late Premier Chou En-lai was much interested in research on cosmic rays. When the Yunnan cosmic ray observation station found a possible heavy charged particle in 1972 he instructed the High-Energy Research Institute of the Chinese Academy of Sciences to build more cosmic ray observation stations. The emulsion chamber on Mount Ganpala near Lhasa was built in August 1977 with the help of Tibetans and local People's Liberation Army units.

Davidson Prize Award

PROFESSOR Hou Chen-ting, 42, of the Changsha Railway Institute was awarded a Davidson Memorial Prize for establishing the uniqueness criterion in the existence problem of what are called "Q-processes," a problem that had remained unsolved for the last 40 years.

The prize was set up in memory of the late English probabilist Rollo Davidson to encourage work by outstanding young probabilists.

In a letter informing the Chinese Academy of Sciences and Hou

Chen-ting of the award, Professor Peter Whittle, F.R.S., Chairman of the Rollo Davidson Trust and director of the statistical laboratory at the University of Cambridge, said that special efforts had been directed on many occasions toward obtaining a general solution to the uniqueness problem but had been unsuccessful until Hou Chen-ting published his paper "Criterion for Uniqueness of the Q-process" in English in the Chinese journal *Scientia Sinica* (No. 2, April 1974). Professor Whittle



Hou Chen-ting (left) with a colleague.

described Hou's work as "most remarkable because of the complete and final character of the solution." World mathematicians now call it "Hou's Theorem."

The uniqueness of the Q-process, an important proposition in the Markov processes, is applicable to missile orbit calculation, earthquake prediction, weather forecasting and genetic engineering research.

Hou Chen-ting began working on the homogeneous denumerable Markov process more than ten years ago and achieved good results. These include the constructive theory of the sample function of the Q-process, the minimum non-negative solution and the limiting procedure in the research of the homogeneous denumerable Markov process. His book *The Homogeneous Denumerable Markov Process*, written in cooperation with Kuo Ching-feng, his middle school friend, will be published by the China Science Publishing House.

The Chin Dynasty:

Unified Feudal Rule

CHIAO CHIEN

THE State of Chin, strongest of the "big 7" of the Warring States period (475-221 B.C.), grew in military and economic strength during the last 100 years of the period chiefly as a result of the reforms of its prime minister Shang Yang in 359 B.C., which weakened the slave system and gave feudalism a chance to develop. In 249 B.C. the State of Chin, having defeated the armies of the states of Han, Wei, Chu and Chao in battle and taken over much of their territory, dethroned the king of the Eastern Chou dynasty from whom the dukes of these states held their land. In fact he had long been a ruler in name only.

In 246 B.C. Ying Cheng (259-210 B.C.), who was later to be known as Chin Shih Huang, inherited the rule of the State of Chin. He soon launched large-scale wars of conquest. Within the ten years between 230 and 221 B.C. Chin annexed the states of Han, Wei, Chu, Chao, Yen and Chi, bringing them all under a single central rule. Though this unification of the country was accomplished by the sword, it ended the drain of continual wars between the states and established conditions for improving the people's livelihood through the development of production and economic and cultural exchange between the different parts of the country. This was China's first feudal dynasty, as distinct from the preceding Chou dynasty, which had its roots in the slave system.

Reinforcing Unification

Ying Cheng declared himself emperor of the Chin empire embracing the former seven states and, hoping that the rule of his dynasty would last forever, gave himself the title Chin Shih Huang, meaning "First Emperor of Chin."

Unlike in the Chou dynasty, when the real power had been in the hands of the heads of the several ducal states, under Chin Shih Huang power was centralized in his hands. The prime minister and other ministers, censors who handled important documents and supervised officials of all ranks, military commanders and governors of jails were

appointed by the emperor and absolute obedience was demanded of them.

A unified structure was instituted for local administration which helped consolidate the feudal state. The country was divided into 36 (later 40) prefectures, with counties below each. The prefects and county magistrates were directly appointed by the emperor. Thus tax collection and conscription of men for the army and labor on government service and all other important functions were firmly in the hands of the emperor.

Chin Shih Huang took measures to expand private ownership of land throughout the entire country. His decree that landlords and independent peasants must report the size of their holdings and pay taxes accordingly legalized private land ownership not only in the old state of Chin where it already existed, but throughout the whole country.

In Warring States times each state had had its own system of measures and currency. Chin Shih Huang unified the measurement system and his government minted a round coin with a square hole in it as the official national currency. It was to serve as the model for currency for other dynasties in following centuries. He also standardized the written language on the basis of the script used in the former state of Chin, which later became known as the *hsiao chuan* (lesser seal) style of writing.

Chin Shih Huang made his capital at Hsienyang northwest of present-day Sian in Shensi province, and from it built several broad imperial highways. Canals were also dug and navigation developed. Such measures further strengthened the unified state by promoting cultural and economic development and exchange between the different peoples and localities.

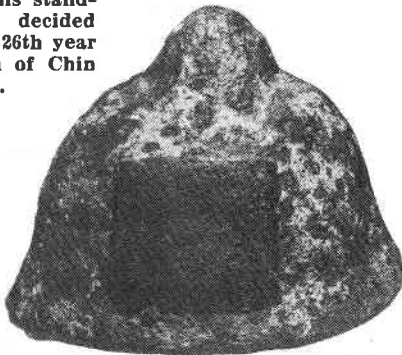
Many of Chin Shih Huang's political measures, especially the system of prefectures and counties under central authority, were strongly opposed by some Confucian scholars. At every opportunity they spoke against these and wrote commentaries, poems and articles which used ancient things to satirize the present and attack by innuendo. Prime Minister Li Ssu (?-208 B.C.), contending that such activities would weaken the rule of the feudal state, urged burning of histories of all the former states except Chin, folk collections of poetry and articles and all



Chin Shih Huang (a stone rubbing).

books by scholars of schools with views different from those of the Chin emperor. Chin Shih Huang ordered this done, but books on medicine, agriculture and some other subjects were preserved. A year later he arrested some 400 Confucian scholars, the most active of those who had continued to attack him, and had them buried alive.

Chin standard iron weight. Characters on the bronze plate state that this standard was decided upon in the 26th year of the reign of Chin Shih Huang.



Over the centuries while the states were wearing each other out with their incessant wars, the Hsiungnu (Huns), a nomadic people living on the Mongolian plateau to the north, had been growing in strength. They seized the area where the Yellow River makes its northern bend. Often the Hsiungnu nobles, who were slaveholders, led their horsemen southward to plunder, seizing both captives and livestock. The Hsiungnu continued to threaten the newly-unified country, so the emperor dispatched General Meng Tien with an army of 300,000 to take back the area around the northern bend. To strengthen this border region the Chin government set up an administration of 44 counties and moved many people from other areas to settle there.

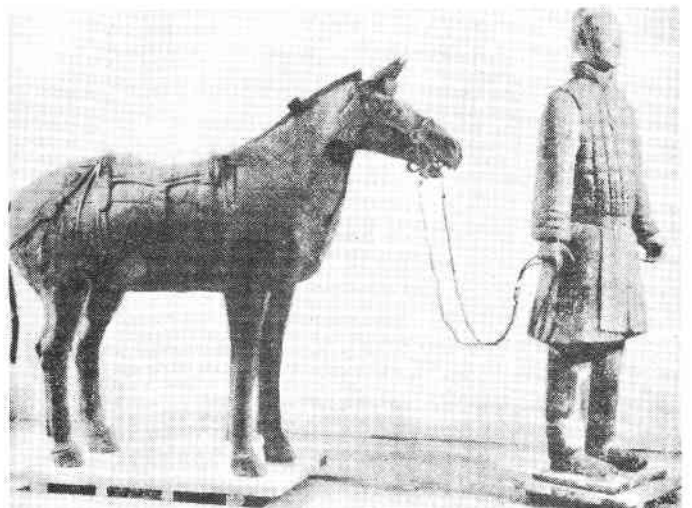
The Great Wall

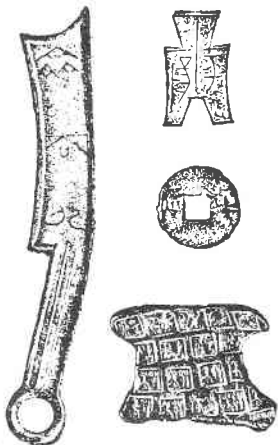
The three former states most threatened by the Hsiungnu, Chin, Chao and Yen, had earlier built defensive walls along their northern frontiers and kept them heavily guarded. Chin Shih Huang conscripted peasants to build walls on a large scale, linking the original ones of the three states into a long one stretching from Lingtiao in the west (in what is now Minhsien county in Kansu province) to Liaotung in the east (today northwest of Liaoyang in Liaoning). This is what became known as the Great Wall of China,* one of the architectural feats of the ancient world.

In 214 B.C. Chin sent an army of 500,000 to attack the Yueh people in the south and extended the borders of the empire to the southeast coast through what is now Kwangtung and Kwangsi. The Yueh had lived for centuries in China's south, scattered mainly along the southeast coast and the Pearl River

* Later on the Great Wall was repaired and extended many times. The wall as we know it today is mainly the one remaining from the Ming dynasty (1368-1644). It stretches from Chiayukuan in western Kansu province in the west to Shanhaikuan on the eastern seacoast, a length of over six thousand kilometers.

Pottery figurines of a Chin cavalryman and his horse.





The knife-shaped coin of the state of Chi, spade-shaped coin (top) of the State of Chao and coins of the State of Chu (several shown stamped on same piece of gold) were all superseded and the round-with-square-hole coin of the State of Chin became currency for the whole country after unification.



Ming dynasty drawing of a part of the Ah Fang Palace.

Chin laws were harsh. If one person broke the law, the entire family would be punished. Families were formed into groups and if one family broke the laws, the others would also be made to suffer. In 210 B.C. when Hu Hai (230-207 B.C.), second son of Chin Shih Huang, ascended the throne to become the second Chin emperor the burdens on the people grew even heavier and the punishments more cruel. For the slightest disobedience a man could be conscripted, have a foot or his nose cut off, or be killed. The roads were lined daily with prisoners being taken to the courts.

Standardization of the Character Ma (Horse)

STATES	CHIN	CHI	CHU	HAN, CHAO, WEI	YEN
Before standardization (in Warring States period)					

After standardization, in hsiao chuan (lesser seal style)



First Peasant War

Chin oppression and tyranny finally undermined social production. The contradiction between the ruling class and the peasants sharpened.

In July 209 B.C. a group of 900 peasant conscripts were being sent to guard the Great Wall northeast of present-day Peking. When they reached Tatse village (in southeastern Suhsien county in today's Anhwei province) rain made the way impassable so that they could not arrive at their destination on schedule. The Chin penalty for those who arrived late was execution. Knowing that they faced death no matter what they did, two of the men, Chen Sheng and Wu Kuang, killed the officials in charge of the group and called on the conscripts to revolt. Thus began China's first large-scale peasant uprising.

Armed at first with only clubs, the rebels were soon joined by peasants as they fought their way along. Within less than a month there was an army of tens of thousands with 1,000 mounted troops and 700 war chariots. The army seized Chenhsien (today's Huaiyang in Honan province) and made it their base for operations. They declared China's first peasant power and Chen Sheng assumed the title of king.

Chen and Wu sent emissaries to the peasants in areas north of the Yellow River, the Shantung peninsula and the mid-Yangtze River valley. In most counties and prefectures the peasants responded to their call, killed the Chin officials and took over the government.

area. At that time they were an agricultural people using plows of stone, and also hunted and fished. After taking over these areas the Chin government sent officials to rule them. Iron implements, already in use in central China, were introduced to the Pearl River area. These and other more advanced techniques helped develop production among the Yueh.

Tyrannical Rule

Despite the benefits of unification, the people suffered under Chin rule. Two-thirds of the peasants' harvests had to be turned over to the state as taxes. The peasants were often conscripted into the army or for heavy forced labor. Chin Shih Huang had 140 palaces built for himself north of Hsienyang, modeled after the palaces of the six conquered states. He also conscripted 700,000 laborers to build Ah Fang Palace and a huge mausoleum for himself near Changan (present-day Sian). Countless numbers died of exhaustion from such labors. Out of a total of 20 million population in the whole empire, a million and a half were forced to do labor on such projects and the Great Wall or to guard the frontiers. The men drained from the farms, the women were forced to do even the heaviest tasks like transporting grain.

Chen sent part of the army under Chou Wen to attack the area around the Chin capital, Hsienyang, heartland of the Chin regime. Gaining strength along the way, it was soon several hundred thousand strong. By September it had fought its way to within 50 kilometers of the capital.

When the second Chin emperor, Chin Shih Huang's son, learned that the rebel army had gone through Hanku Pass leading to the capital there was not time enough to transfer troops there from the frontiers so he armed hundreds of thousands of laborers working on his mausoleum and sent them for counterattack led by General Chang Han. Out-numbered and with no reinforcements because the loosely-organized units Chen Sheng had sent to aid them would not follow orders, Chou Wen was defeated after two months of fighting.

Wu Kuang, who had been leading another army in an attack at Hsingyang (west of present-day Chengchow in Honan province), a strategic town held by the Chin forces, was killed by a subordinate officer.

The Chin army moved on to attack the rebels' base at Chenhsien. Chen Sheng personally led his troops to repel them, but was forced to withdraw and was killed by a chariot driver who had turned traitor. Lu Chen, one of Chen's generals, killed the traitor and continued the battle. Later Lu brought together other rebel armies and kept up the struggle.

Though both its leaders were killed in 208 B.C., the flames of the peasant rebellion they had sparked continued to burn and spread. Two of its armies led by two men who had joined it, Hsiang Yu and Liu Pang, became the main forces in resisting the Chin army.

Chin Overthrown

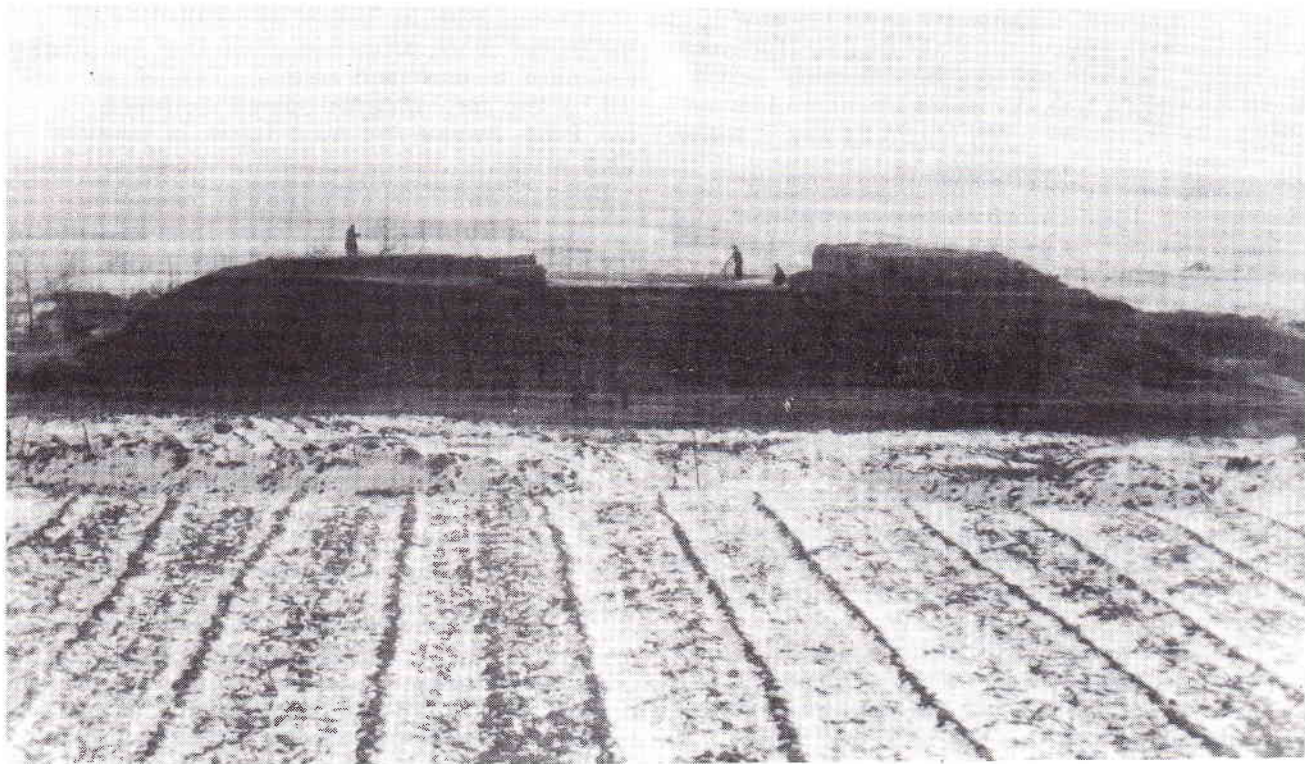
Hsiang Yu (232-202 B.C.) came from an aristocrat family in the State of Chu. In September of 209 B.C. he had killed the prefect of Wu (present-day Soochow in Kiangsu province) and organized troops to join the uprising. Liu Pang (256-195 B.C.) was from a peasant family and had been a petty official in the Chin apparatus. About this same time he had led an uprising in Peih sien county (in today's Kiangsu province).

In 207 B.C. Hsiang Yu's army defeated the main Chin force under Chang Han and the whole Chin army surrendered to him not long afterward. The next year the rebel army led by Liu Pang seized Hsienyang and the once-mighty Chin empire fell.

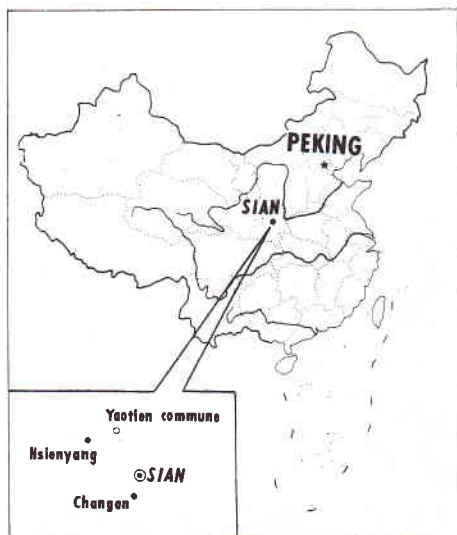
Then followed a four-year war between the two men for the throne and the privilege of enjoying the fruits of the peasants' uprising. In the end Liu Pang defeated Hsiang Yu. In 202 B.C. Liu Pang became emperor under the title Han Kao Tsu and established the Han dynasty. The ensuing period when the Han capital was at Changan, present-day Sian in Shensi province, became known as the Western Han dynasty.

Chen Sheng and Wu Kuang calling on the men to rise in rebellion (painting done in recent times).



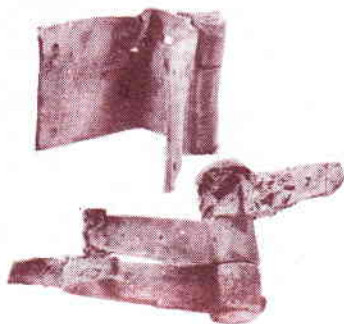


The Hsienyang Palace ruins.

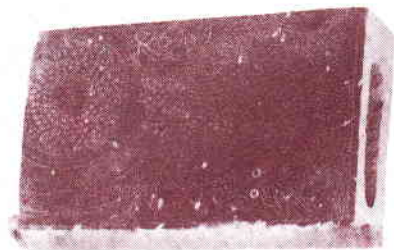


The Hsienyang site.

Knocker (left) and hinges.



Floor-paving brick with a design that suggests the sun.



Hollow brick with dragon design.

Chin Emperor's Capital

LIU CHING-CHU

THE ruins of Hsienyang, capital of the Chin dynasty, lie on the north bank of the Weishui River about 15 kilometers northwest of today's Sian. History records that it was built in 350 B.C. under the supervision of Prime Minister Shang Yang. The city remained a capital, first of the State of Chin and later of a unified China under Emperor Chin Shih Huang, until the fall of the Chin dynasty in 206 B.C. In the latter period it developed into a thriving economic and cultural center with a population of 800,000. In 1961 the site of the city was ascertained to be in what is now the Yaotien People's Commune. Initial excavation was begun in 1960 and work was resumed in 1974.

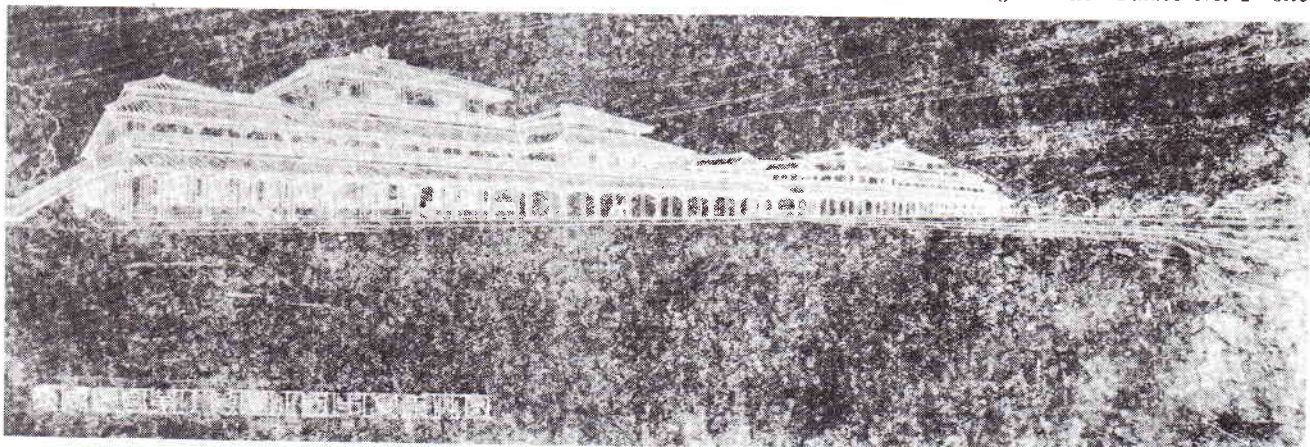
Architecture in the city itself included Hsienyang Palace where the emperor lived and held court, Chi



Tile-end with cloud design.

LIU CHING-CHU is a member of the Hsienyang Archaeological Project.

Artist's reconstruction of the buildings at the "Palace No. 1" site.



Palace Tower where decrees were promulgated and the six palaces in the architectural styles of the six states conquered by Chin. Every time Chin Shih Huang annexed a state he built a palace in its style to stand as a reminder of his power.

On the eastern outskirts were Lan Chih Pool and Lan Chih Palace, a scenic spot for the emperor's recreation and enjoyment. Within a range of a hundred or so kilometers west and north of the city were a series of "traveling palaces" where the emperor and his retinue could stay while on tour. A bridge over the Weishui River linked the city with Ah Fang, Hsing Lo, Kan Chuan and Chang Tai palaces also used for this purpose.

When a peasant army led by Hsiang Yu occupied Hsienyang in 206 B.C. it set fire to the town. The palaces are said to have burned for three months, reducing all that imperial splendor to ruin. Excavations made in 1974-75 found that the main palace grounds covered 6 km. from east to west and 2 km. from north to south. Its center is in the northern part of the Yaotien commune.

The Palace

Part of Hsienyang Palace was built over a mound of rammed earth, an architectural style in use since the Warring States period (475-221 B.C.). Excavation of this section, designated as "Palace No. 1" shows that the complex was surrounded by a covered gallery one meter lower than the building foundation. Outside it was a drain faced with square bricks on the sides and pebbles on the bottom.

Inside the south gallery was a row of five rooms. The first one to the extreme east was paved with square bricks. In its northeast corner was a fireplace, and in the southeastern, a huge earthenware drain covered with a board. Evidently this was the bathroom. Beneath the northwest corner was a 13-meter-deep cellar for storing food. The four other rooms on the south are well-proportioned. Some have murals on the walls and earthen beds, and might have served as rooms for palace ladies in waiting.

Behind and rising above these was a second tier of buildings. In the center was a spacious two-story hall with a shining vermilion floor. When studies are completed this building may prove to have been 17 meters high. The walls are white and there are some murals at the doorway. The wall facing the door seems to have been covered with an embroidered silk tapestry. This may have been the place where the emperor held his banquets and entertainments.

The hall opens on the south to a terrace which commands a view of the city walls, the Weishui River and the Chinling Mountains. A ramp on the west led to the third tier of the complex and its highest point from which one can see the vast plateau in the distance. To the west was another building of two rooms, the northern one a bathroom with a drain and fireplace, the southern a bedroom with a cold storage pantry between them.

To the north of this building stood a two-story structure with a vermilion floor. Its two long, narrow rooms possibly served as a treasurehouse. Its second floor was accessible by a passage from a door in the north wall of the main hall.

Tiles and Hardware

Altogether a thousand relics of historical value were unearthed from the site, mostly building materials. Among them are many kinds of bricks including some decorated with solar, lozenge or floral designs for paving the floor and hollow bricks with geometric, dragon or phoenix designs for steps.

The Chin dynasty is famous for its fine bricks and tiles. The convex and cylindrical tiles and roof tile-ends are hard and durable. When not discolored by fire, they are an unglazed bluish-gray. Most typical of the dynasty are the tile-ends with designs of clouds, sunflowers, deer, horses, birds and insects. There were also flange joints, elbows and funnels for the drainage system and huge rings and bottoms for making big storage vats which were set into the cellar floor.

Among the hardware were iron nails with ring tops for holding drapes, standardized bronze hinges and knockers bearing an animal face design.

Fine jade ornaments and the remains of silk fabrics were also found. Most of the silk is plain but on some, though carbonized, embroidered designs can still be seen.

The murals, though severely damaged, are still colorful. They are painted in a bold style with mineral pigments — black, brown, yellow, red, vermilion, dark green and blue.

Two hundred fifty-nine pieces of earthenware bear inscriptions, giving information on the properties of the ware or the place of origin and name of the maker. These are mainly convex or cylindrical tiles, bricks and headrests.

Architectural Planning

The layout as revealed by the Palace No. 1 excavations shows considerable functional architectural planning taking into consideration the use of the rooms, connecting passageways, lighting, drainage and methods of construction. The buildings were well-proportioned and there was both unity and diversity of style. Use of the platform construction and spacing out the buildings at each level produced quite a magnificent and awe-inspiring structure.

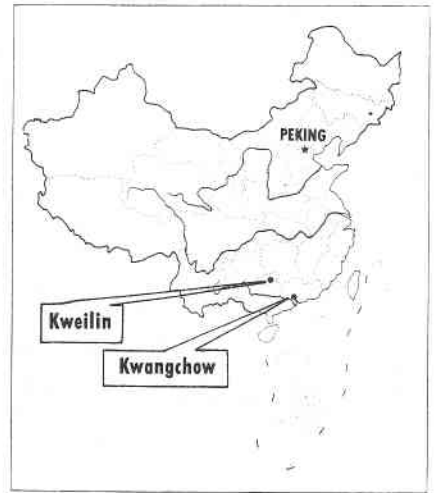
This palace is the first to be found with all buildings concentrated in one area, and one of the earliest, most complete and best-preserved palace ruins from Chinese feudal society. Between the Warring States period and the Han dynasty (5th century B.C. to 3rd century A.D.) Chinese architecture entered a new stage of development. The Hsienyang Palace is its earliest representative. From it we know that many building techniques thought to have originated in the Han dynasty were actually in use in the Chin dynasty which preceded it.

From Kwangchow to Kweilin—II

LIN MU

IT takes only 40 minutes to go by air from Kwangchow to Kweilin, one of China's most famous scenic cities.

Kweilin is in the Kwangsi Chuang Autonomous Region. The name means "Forest of Sweet Osmanthus." These blossoms everywhere perfume the air in the autumn. The area around Kweilin is karst land. Some 300 million years ago it was a seabed with a thick overlay of limestone. Thrust up by the crustal movements of the earth, the layers of limestone were carved by wind and water into a land of



Kweilin from Tieh Tsai Hill.

Hsieh Chieh-min





Forest of Tablets

Chang Shui-cheng

weirdly shaped hills and caverns. The landscape looks much like well-known Chinese traditional paintings in ink and color.

The shapes have suggested names for the hills like Hsiang Pi Shan (Elephant Trunk Hill), Fei Huang Shan (Flying Phoenix Hill) and Lao Jen Shan (Old Man Hill). Many of these are perforated with caves. Lung Yin Tung (Dragon Refuge Cave) in Seven-Star Park is famous for its 300 carvings on rock faces and ceilings — poems and other compositions by ancient scholars, poets and travelers over the past 1,600 years. Thus the cave is also called “Forest of Tablets.”

The first thing most visitors do in Kweilin is climb Tieh Tsai Shan (Folded Brocade Hill) for a view of the city. On their way to the top they pass two poems carved on a cliff face. These were written in 1963 by the late Chairman of the People’s Congress Chu Teh and Hsu Teh-li, Chairman Mao’s old teacher, who climbed the hill in their 80s. Chu Teh wrote:

*Hsu Teh-li is an old hero,
Together we climb Bright Moon Peak.
He uses no stick on his way.
Happy in the east wind he takes off his hat.*

Hsu Teh-li wrote:

*Chu Teh is the real hero,
He reaches the top ahead of us.
Looking out from Capture Cloud Pavilion,
I see spring winds over the Likiang River.*

The poems encourage the climbers. Even older ones straighten up and cover the remaining distance

to the peak at one stretch. There from Na Yun Ting (Capture Cloud Pavilion) they see the Likiang River flowing past the city and winding its way through the incredible hills.

Several years ago a painter from the United States came to China on a tour. But at Kweilin he announced that he would not go farther. “I have painted mountains for decades,” he said, “but only now have I found the world’s most beautiful mountains and rivers.” He made many sketches while in Kweilin. Last year he sent his Chinese travel guides a copy of his album of paintings published in the United States, in which is a photo he had taken with Chinese friends during his tour.

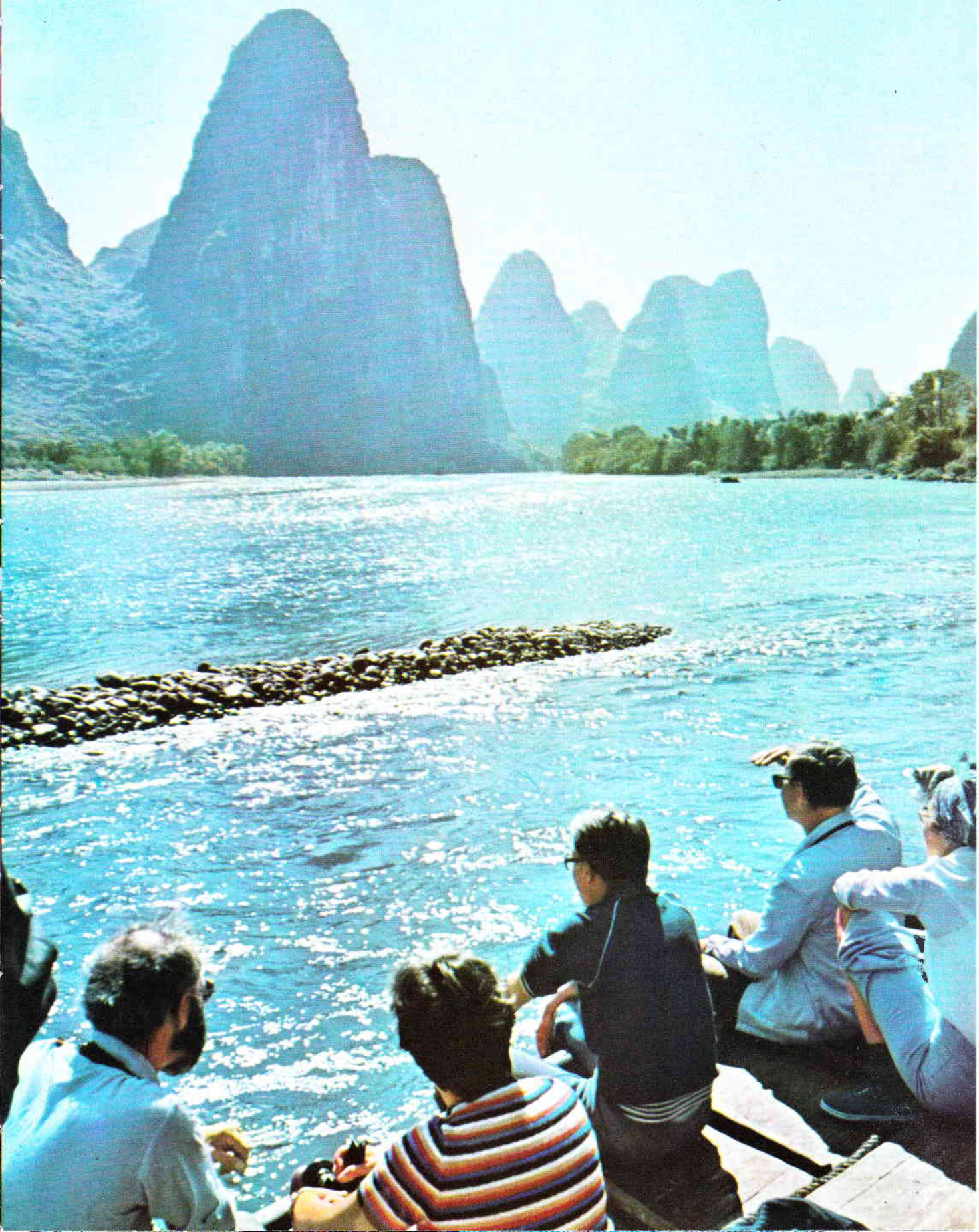
Reed Flute Cave

Lu Ti Yen (Reed Flute Cave) is the largest and most spectacular cave in Kweilin. It is known as the “palace of nature’s art.” Along its zigzag 500-meter length are unusual stalactites and stalagmites which, under colored lighting, look like coral, agate, amber and jade. These transform themselves into a wonderland resembling old trees, dense shrubs, rays of the morning sun coming through the tree leaves, here a lion, there another, and elsewhere other shapes and forms.

In one place in the cave a wide slab of white stone hangs down like a waterfall from an opening to a small grotto. On a terrace opposite this stands a rock in the figure of an old scholar. A local legend says that once a scholar came to admire the scenery in Kweilin. He was so enchanted by the dazzling beauty of Reed Flute Cave that he resolved to write a poem. A long time passed but he had only composed two lines: “The celestial Reed Flute Cave is really a wonder of nature/I’d like to praise it but find it difficult to describe.” He turned into stone before he finished his poem.

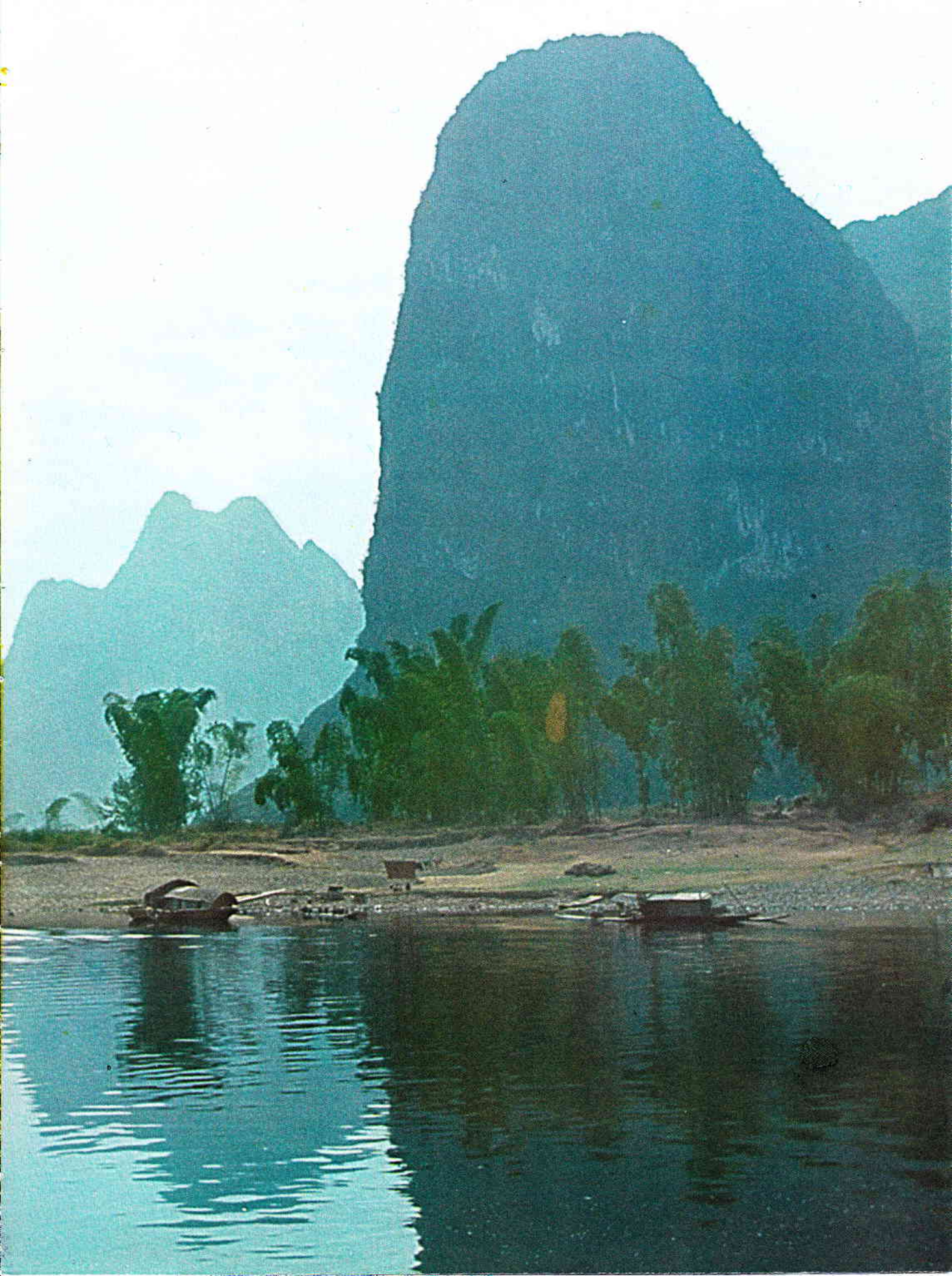
Inside the Reed Flute Cave is a vast grotto that can hold over 1,000 people. This is Shui Ching Kung (Crystal Palace), the palace of the Dragon King in Chinese fairy tales. A stone pillar is called the Dragon King’s magic needle used “to keep the sea at peace.” It was used as a weapon by the Monkey King, Sun Wu-kung, in the famous novel *The Pilgrimage to the West*. The story says that the Dragon King wouldn’t let Sun Wu-kung have it. The Monkey King was so furious that he took it by force, defeating the Dragon King’s army of snails and jellyfish and creating a great disorder in and out of the palace. Here visitors see broken stalagmites in the shapes of snails and jellyfish scattered around in the cave. One of them

Tourists on a boat ride along the Likiang River.



River scene in Yangshuo.







"Esilang," a stone resembling the figure of a young man beside a hillside pavilion, looking at a beautiful girl as a local legend says.

A "pastoral scene" inside Reed Flute Cave.
Photos by Chang Shui-cheng





Riverside Pavilion

Yin Wen-chun

over three meters high looks like a carp diving back into the water.

River Scenery

An 83-kilometer boat ride south from Kweilin down the Likiang River to Yangshuo is like a trip through a Chinese traditional painting of jutting green peaks reflected on the water. Tan Pi Feng (Writing Brush Peak) is an unusual hill on the west side of the river. Rising abruptly out of the ground, it resembles a giant writing brush. The boat passes Lo Ku Rapids where the fast water sounds like the beating of gongs and drums. At one point passengers

see nine horses in obscure lines and streaks on the faces of peaks rising straight out of the blue water. The likenesses are extraordinary. The horses are blue, green and yellow, one neighing, another bending to drink, another lying down. This is Hua Shan (Mural Hill), a site that has attracted poets, artists and travelers since the Tang dynasty (618-907).

Farther south, the Likiang River becomes wide and smooth, a perfect mirror for the green hills far and near. Junks and cormorant fishing rafts pass by, favorite subjects of painters and photographers. Visitors never forget Kweilin and its spectacular scenery.

Ballad Singer of the Tais

CHANG YEN

One style of *tsanha* singing with flute and fan.



THE ballad singer, known as the *tsanha*, plays a very important part in the lives of the Tai people of China's Hsishuangpanna Tai Autonomous Prefecture. "Life without the *tsanha* would be like food without salt," they say. Sometimes the singer sings his song in answer to the melody of the flute. Sometimes it is in the form of alternating lines or verses by two people. The singer is ready to perform any time, any place — in the cleverly-woven bamboo houses, in the green shade of the palm trees, in the fields of the tea-fragrant hills. His repertoire includes songs in a style 500 years old, epics, myths, folk tales, love stories and stories from modern life. The audience often interrupts to shout, "Shui! Shui!" which means "wonderful" in Tai, or shower the singer with flowers.

A good *tsanha* can instantly put his thoughts into song. I had an experience with this myself. Once in a Tai village our hosts had invited a well-known *tsanha* to their home to sing about the changes in the village for myself and my traveling companions. I was surprised when I heard him singing about us — that when the old people in the village saw us they felt in close touch with Peking. As he sang people kept slipping in until their number had doubled several times over and still others were listening outside the window.

Many Tais are good singers and dancers, but only a few of the very best singers can become professional or semi-professional *tsanha*. In the old society the local feudal rulers — tribal chieftains and headmen — treated them as their personal slaves. They had different grades for them, and made them pay a big fee to be certified as a singer of a certain grade. The *tsanha* had to perform in the home of the chieftain for weddings, funerals and in fact whenever he was summoned — as for instance after a hunt — and sometimes was kept there for two weeks at a time. If the chieftain was pleased he would throw the *tsanha* a handful of peanuts as a reward. If the chieftain was not, he could even impose a fine on him and anyone who dared object would be imprisoned or killed.

THE liberation in 1949 brought a new life for these singers as for everyone else. As folk artists they received a regular salary from the local government. Recognizing the role of such singers in helping the people move toward socialism, the government sent some of them to schools for further training and some toured other parts of the country seeing and learning. Later it set up a special class for training new singers and in the early 1960s the *Tsanha* Association was formed for furthering the art.

Doyen of the singers is 65-year-old Kanglangchuai, who is vice-chairman of the *Tsanha* Association and deputy head of the cultural club in Hsi-



Yu Peng-fei

Kanglangchuai (center) singing for the people.

shuangpanna's Chinghung county. I first met him as he was riding his bicycle back from a nearby village where he had sung at peasant family's celebration after building a new house. He is an outgoing person who always seems to be smiling as he talks. Over the next few days he told me his story.

Even in this beautiful countryside, he said, in his childhood he knew only his mother's tears. At that time when a boy reached seven he was supposed to be sent to the Buddhist temple to study to become a monk. His parents had no money to pay for this education, but they did not want him to be regarded as an "unfinished person," so they sold their only ox for the funds.

The young boy was eager to learn and after a day of hard manual work, far into the night by candle light he would pore over the Buddhist scriptures, folk tales and poems in Tai. He drew rich sustenance from them. By nine he was considered competent in the Tai written language. A few years later he was assigned to the work of carving Buddhist scriptures on the leaves of palm trees to be sold by the temple. He worked at this for 13 years, getting his hands covered with scars, but in the course of this work the many beautiful folk tales incorporated into the Buddhist works were graven on his memory.

His extensive knowledge enabled him to gain the rank next to abbot in his temple. Not long after this promotion his father died. As his mother was old and could not support the family by herself he returned home. It was then that he came to be known by his given name Yenchuai and added the title Kanglang, meaning roughly "Venerable" indicative of the rank he had held.

CHANG YEN is a staff reporter for *China Reconstructs*. "Medicine for the Tais — 'Demons' to Doctors" by him appeared in our January issue.



A veteran *tsanha* (second left) gives young ballad singers some pointers.

Kanglangchuai married and worked his family farm. But he also sang for the people songs he himself composed. Gradually he became regarded as a *tsanha* in his village. Popular approval made him work to improve his skill. Six years later at a singing competition he won the title "Tsanhameng," meaning best *tsanha* in the country.

Even as such he could not escape the oppression of the local rulers. He was often called to their homes, where he was forced to sing on his knees. But most of his songs were for the people in the village. With imagery and imagination he told of the people's sufferings, their resentment, their hopes for a day when the darkness would end.

When that day really came he was impoverished and bedridden. Cadres from the people's government soon came to visit him with medicines and relief grain. Such a thing had never happened to him before. He recovered his health and later received farm tools, seed and loans from the state. He and his family worked hard and in one year earned enough to buy their own ox.

Since that time his songs celebrating the people's new life and happiness have been heard all over Hsishuangpanna and his poems have circulated widely. In 1957 he took first prize for both singing and writing at the prefecture's nationality folk theatrical festival. In the same year he was asked to become a member of the Union of Chinese Writers. In 1958 he attended the National Conference on Folk Literature and Art in Peking. Chairman Mao received him and he wrote a song about it with the words:

*Now that I've seen you with my own eyes,
For me gold no longer has a shine
Nor jewels a glow.*

The new life in the singer's native place moved him to write more and more — rice fields expanded, factories built where once were forests with wild

animals. He broke with tradition to sing of such things. His songs were welcomed by the people.

THEN came the cultural revolution. Lin Piao and the gang of four stirred up a lot of ultra-Left thinking. Singing the *tsanha* songs, wearing national-style clothes, speaking the language of the Tais and celebrating their holidays was, they said, promoting the "four olds" (old ideas, culture, habits and customs) which they claimed should be eliminated. They said that since China was under the socialist system, all nationalities had been assimilated and matters of national identity no longer existed. They disbanded the *Tsanha* Association and forbade the singers from performing their national songs. Two books of poems by Kanglangchuai were denounced as "poisonous weeds" and burned. The old man could not understand what was revolutionary about that.

During that period he often recalled what Chairman Mao had said to him when he received him in 1960: "I'm of the Han nationality and you are Tai. I live in Peking and you on the southern border. The pressure of work had prevented me from going to see you, but we are of one heart." The old singer often recalled how in 1961 Premier Chou En-lai had come to Hsishuangpanna to spend the water splash festival. Wearing Tai clothes he had splashed away merrily with the Tai people. Shaking hands with Kanglangchuai he had said, "You sing well. The people love your songs. I hope you'll write more and sing more."

For ten years the songs of the *tsanha* were not heard in public, but continued to come from the bamboo homes in the evenings. Though Kanglangchuai was unhappy, he did not stop working. He believed that the dark clouds could not forever cover the sky.

No wonder, then, that after the Communist Party Central Committee smashed the gang of four, the old singer felt, as he put it, "ten to twenty years younger and full of energy for doing more work for the people." At present he is writing a new epic and his songs are again heard all over the Tai area.



STAMPS OF NEW CHINA



Commemoratives for Three Congresses

CHINA'S national congresses of women, trade unions and Communist Youth League organizations, which had not met for a number of years, were held in September and October last year. All three congresses discussed how to contribute to modernizing China by the end of the century. To commemorate these, three stamps were issued by the Ministry of Posts and Telecommunications.

Stamp 1. Three women — a worker, a peasant and an intellectual — together with an ear of wheat, a gear wheel, a rocket and an atomic symbol, indicating China's determination to modernize her agriculture, industry, national defense, and science and technology. The black characters on the left read "China Fourth National Women's Congress." Light blue, reddish violet, salmon, black and white. The stamp measure 40×30 mm. Serial number: J. 30 (1-1).

Stamp 2. Below a red banner are the same symbols of modernization as stamp 1. The numeral 9 in the center of the gear indicates the Ninth Congress. The black characters on the left read "The Ninth Trade Union Congress of China." Vermilion, yellow-orange, drab and black. The stamp measures 30×40 mm. Serial number: J. 31 (1-1).

Stamp 3. The emblem of the Chinese Communist Youth League together with symbols of the four modernizations. The black characters across the stamp read "Tenth Congress of the Chinese Communist Youth League." Yellow-green, scarlet, gold, rose, white and

black. The stamp measures 40×30 mm. Serial number: J. 32 (1-1).

All three stamps are of 8 *fen* denomination. *Perf.* 11. Color photogravured.

The Ningsia Hui Autonomous Region

THE Ningsia Hui Autonomous Region in northwest China celebrated its 20th anniversary on October 25, 1978. On that day the Ministry of Posts and Telecommunications issued a set of three stamps to commemorate this.

Stamp 1. Three representatives — a Hui, a Han and a Mongolian of outstanding units in building socialism stand against a background of the Liupan Mountains. Violet red, salmon, turquoise-green, blue-green, sepia and greenish yellow.

Stamp 2. A large power shovel loading coal at the famous mine at the foot of the Holan Mountains. Buff, turquoise-green, gray-green, deep greenish blue and orange.

Stamp 3. Cultivated fields and box-thorn bushes with red fruit (a famous Chinese medicine) in front of the Ching-tung Gorge Hydropower Station. Deep bluish green, blue-green, greenish yellow, Prussian blue, scarlet, yellow and olive-brown.

All three stamps bear red characters at the lower edge which read "20th Anniversary of the Founding of the Ningsia Hui Autonomous Region." The first and second stamps are of 8 *fen* and the third is of 10 *fen* denomination. The stamps measure 31×38.5 mm. *Perf.* 11½. Color photogravured. Serial numbers: J. 29 (3-1 to 3-3).

Lesson 2

At a Hotel

(加拿大访华旅游团 来到)
 (Jiānádà fǎng Huá lǚyóutuán lái dào)
 (Canada visit China tourist group arrives)

广州的一家宾馆)

Guǎngzhōu de yī jiā bīnguǎn)
 (in) Kwangchow's a hotel)

王: 这是“东方宾馆”, 你们就
 Wáng: Zhè shì “Dōngfāng Bīnguǎn”, nimen jiù
 Wang: This is Oriental Hotel. You then

住在这里。

zhùzài zhèlǐ.
 stay at here.

史密斯: 很好。

Shīmìsī: Hěn hǎo.

Smith: Very good.

王: 你们的房间在三楼, 请上

Wáng: Nimen de fángjiān zài sān lóu, qǐng shàng

Wang: Your rooms (are) at 3rd floor, please get on

电梯。这一排房间是为
 diàntī. Zhè yī pái fángjiān shì wèi
 elevator. This one row (of) rooms is for

你们准备的, 你们看合适

nimen zhǔnbèi de, nimen kàn héshì
 you prepared. You look suitable (or)

不合适。

bù héshì.
 not suitable.

史密斯: 这些房间很好, 很宽敞。

Shīmìsī: Zhè xiē fángjiān hěn hǎo, hěn kuānchǎng.

Smith: These rooms very good, very spacious.

王: 每个房间里都有洗澡间。

Wáng: Měi ge fángjiānli dōu yǒu xǐzǎojiān.

Wang: Every room in all has bathroom.

史密斯: 谢谢你。

Shīmìsī: Xièxiè nǐ.

Smith: Thank you.

王: 电铃在门旁边, 有事

Wáng: Diànlíng zài mén pángbiān, yǒu shì

Wang: The electric bell (is) at door beside. Have business

按电铃, 服务员马上就会来。

àn diànlíng, fúwùyuán mǎshàng jiù huì lái.
 push bell, (an) attendant at once then will come.

史密斯: 餐厅在哪里?

Shīmìsī: Cāntīng zài nǎlǐ?

Smith: Restaurant (is) at where?

王: 餐厅在一楼, 有中餐,

Wáng: Cāntīng zài yī lóu, yǒu zhōngcān,

Wang: Restaurant (is) at first floor, have Chinese food,

也有西餐。你们喜欢吃

yě yǒu xīcān. Nimen xǐhuan chī
 also have western food. You like (to) eat

中餐还是西餐?

zhōngcān háishì xīcān?

Chinese food or western food?

史密斯: 早饭吃西餐, 午饭、晚饭

Shīmìsī: Zǎofàn chī xīcān, wǔfàn, wǎnfàn

Smith: Breakfast have western food, lunch (and) supper

希望吃中餐。

xīwàng chī zhōngcān.

(I) wish (to) have Chinese food.

王: 我以后可以介绍几个中国的

Wáng: Wǒ yǐhòu kěyǐ jièshào jǐ ge Zhōngguó de

Wang: I later can introduce several Chinese

名菜。

míngcài.

famous dishes.

史密斯: 太好了!

Shīmìsī: Tài hǎo le!

Smith: Extremely good!

王: 小卖部就 在餐厅的 旁边。

Wáng: Xiǎomàibù jiù zài cāntīng de pángbiān.

Wang: (A) shop (is) at restaurant's side.

宾馆里有理发室、邮局, 也

Bīnguǎnli yǒu lǐfàshì, yóujú, yě

Hotel has barbershop (and) post office, also

在一楼。

zài yī lóu.

at first floor.

史密斯: 我到哪里打电报呢?

Shīmìsī: Wǒ dào nǎlǐ dǎ diànbào ne?

Smith: I to where go send telegram?

王: 在邮局, 发信、打电报、打

Wáng: Zài yóujú, fā xìn, dǎ diànbào, dǎ

Wang: At post office. Send letters, send telegrams, make

国际电话都可以。

guójiā diànhuà dōu kěyǐ.

international telephone call all can.

史密斯: 换钱要到什么地方?

Shīmìsī: Huàn qián yào dào shénme dìfāng?

Smith: Exchange money must go what place?

王: 中国 银行 在 宾馆 有
 Wáng: Zhōngguó Yínháng zài bīnguǎn yǒu
 Wang: China Bank at hotel has (a)
 外币 兑换处, 也 在
 wàibì duìhuànchù, yě zài
 foreign currency exchange place, also at
 楼下。
 lóuxià.
 downstairs.

史密斯: 那 很 方便。
 Shimisi: Nà hěn fāngbiàn.
 Smith: That (is) very convenient.

王: 如果 需要 出租 汽车, 请 打
 Wáng: Rúguǒ xūyào chūzū qìchē, qǐng dǎ
 Wang: If (you) want taxi, please make
 电话 给 宾馆 服务台。
 diànhuà gěi bīnguǎn fúwùtái.
 telephone call to hotel service desk.

史密斯: 好。
 Shimisi: Hǎo.
 Smith: Fine.

王: 这是 房门的 钥匙。 出去
 Wáng: Zhè shì fángmén de yàoshi. Chūqu
 Wang: This is room door's key. (When you) go out
 最好 锁上 门, 把 钥匙 交给
 zuì hǎo suǒshàng mén, bǎ yàoshi jiāogěi
 best lock up door, key hand to
 服务台。
 fúwùtái.
 service desk.

史密斯: 好。
 Shimisi: Hǎo.
 Smith: Fine.

王: 你们 还有 别的 事 吗?
 Wáng: Nǐmen hái yǒu biéde shì ma?
 Wang: You still have other business?

史密斯: 没有。麻烦 你了。
 Shimisi: Méiyǒu. Máfán nǐ le.
 Smith: No. (I) trouble you.

王: 没什么。你们 休息休息, 整理
 Wáng: Méishénme. Nǐmen xiūxiūxiūxi, zhěnglǐ
 Wang: It's nothing. You rest (and) arrange
 一下 东西, 有 事 可以
 yíxià dōngxi, yǒu shì kěyǐ
 a bit (your) things. (If you) have business can
 随时 找 我。
 suíshí zhǎo wǒ.
 anytime look for me.

史密斯: 好。 再见!
 Shimisi: Hǎo. Zàijiàn!
 Smith: Fine. Good-bye.

王: 再见!
 Wáng: Zàijiàn!
 Wang: Good-bye.

Translation

(A Canadian China tour group arrives at a hotel in Kwangchow.)
 Wang: This is the Oriental Hotel. You will be staying here.
 Smith: Fine.
 Wang: Your rooms are on the third floor. Please take the elevator. This row of rooms is reserved for your group. See whether they are suitable or not.
 Smith: These rooms are fine, very spacious.
 Wang: There's a bathroom with every room.
 Smith: Thank you.
 Wang: The call bell is beside the door. If you need anything, just ring and an attendant will come at once.
 Smith: Where is the restaurant?
 Wang: It is on the first floor and serves both Chinese and western food. Would you prefer Chinese or western food?
 Smith: I would like a western-style breakfast and Chinese food for lunch and supper.
 Wang: Later on I'll introduce to you several famous Chinese dishes.
 Smith: Wonderful!
 Wang: There is a shop next to the restaurant. There are also a barbershop and a post office in the hotel. They are all on the first floor.
 Smith: Where can I send a telegram?
 Wang: At the post office. There you can mail letters, send telegrams and make international telephone calls.
 Smith: Where can I exchange my money?
 Wang: There is a Bank of China foreign exchange counter downstairs.
 Smith: That's very convenient.
 Wang: If you want a taxi, please phone the service desk.
 Smith: Fine.
 Wang: Here is the key to the room. When you go out it's best to lock the door and leave the key at the service desk.
 Smith: Fine.
 Wang: Is there anything else I can do for you?
 Smith: No. Sorry to trouble you.
 Wang: Think nothing of it. Now you can rest a while and arrange your things. If you need anything please call me anytime.
 Smith: Fine. Good-bye.
 Wang: Good-bye.

Notes

1. **Omitting the verb "to be".** The verb **shì** (to be) is frequently omitted, but the sentence is still correct. Examples: **Zhè xiē fángjiān hěn kuānchǎng** 这些房间很宽敞 (These rooms are very spacious). **Tā de shēntǐ hǎo** 他的身体好 (His health is good). To make the sentence negative, the word **bù** (not) is placed before the adjective: **Tā de shēntǐ bù hǎo** 他的身体不好 (His health is not good).

2. **Questions: the alternative form.** In lesson 1 we learned how to make a question by putting

the word **ma** 吗 at the end of a statement. Another way of asking a question uses the question's alternative answers (affirmative and negative, as "have" and "not have" in the following sentence).

Nǐ yǒu méiyǒu Zhōngguó dìtú 你有没有中国地图 (Have you or have you not a map of China?)
 Another example: **Zhè xiē fángjiān héshì bù héshì** 这些房间合适不合适 (Are these rooms suitable or not?)

Another type of alternative question uses **háishi** 还是 (or) to join two possible answers. **Nǐmen xǐhuan chī zhōngcān háishi xīcān** 你们喜欢吃中餐还是西餐 (Would you prefer to eat Chinese or western food?) **Nǐ yào dǎ diànbào háishi dǎ diànhuà** 你要打电报还是打电话 (Do you want to send a telegram or make a telephone call?) For the latter, the answer may be **Wǒ yào dǎ diànbào** 我要打电报 (I want to send a telegram) or **Wǒ yào dǎ diànhuà** 我要打电话 (I want to make a telephone call).

3. Another way to say "thank you". In Peking and some other parts of China the colloquial **máfan nǐ le** 麻烦你了 (trouble you, or sorry to trouble you) is used more often than **xièxiè nǐ** 谢谢你 (thank you).

KEY TO CHINESE PHONETIC ALPHABET

The key to pronunciation of the Chinese Phonetic Alphabet below uses as a guide the International Phonetic Alphabet and similar sounds in English.

Initials

C.P.A. ¹	I.P.A. ²	Key Words
b(o)	ɸ	bay (de-voiced ³)
p(o)	p'	pay
m(o)	m	may
f(o)	f	fair
d(e)	ɖ	day (de-voiced)
t(e)	t'	take
n(e)	n	nay
l(e)	l	lay
g(e)	g̊	gay (de-voiced)
k(e)	k'	kay
h(e)	x	hay
j(i)	tɕ	jeep (palatal ⁴)
q(i)	tɕ'	cheer (palatal)
x(i)	ɕ	she (palatal)
zh(i)	tʂ	judge (retroflex ⁵ , de-voiced)
ch(i)	tʂ'	church (retroflex)

sh(i)	ʃ	shirt (retroflex)
r(i)	ʐ	leisure (retroflex)
z(i)	ts	reads (de-voiced)
c(i)	ts'	hats
s(i)	s	say
y(i)	j	yea
w(u)	w	way

Finals

C.P.A.	I.P.A.	Key Words
a	a	father
o	ɔ	saw (approximately)
e	ɤ	her (British)
i	i	see
u	u	rude
ü	y	French tu, German fühlen (i with rounded lips)
er	ər	err (tongue slightly curled)
ai	ai	eye
ei	ei	eight
ao	au	now
ou	ou	old
an	an	can
en	ən	turn (British)
ang	aŋ	German Gang
eng	ɛŋ	sung
ong	uŋ	German Lunge
ia	ia	Asia
ie	ie	yes
iao	iau	yowl
iu	iou	you (approximately)
ian	iɛn	yen
in	in	in
iang	iaŋ	young (approximately)
ing	iŋ	sing
iong	yŋ	German jünger (approximately)
ua	ua	guano
uo	uo	wall
uai	uai	wife
ui	uei	we (approximately)
uan	uan	one (approximately)
un	uən	went (approximately)
uang	uaŋ	oo + ahng
ueng	uəŋ	oo + eng
üe	ye	ü + eh
üan	yan	ü + an
ün	yn	German grün

Tones

In Chinese the pitch and change in pitch of a syllable makes for a difference in meaning. This distinguishing pitch is called the "tone." There are four tones in Peking dialect, represented by the following marks:

- 1st tone, high and level
- ↗ 2nd tone, rising
- ↘ 3rd tone, falling-rising
- ↙ 4th tone, falling

The tone mark is placed above the main final, and when the main final is "i," the dot is omitted.

Each character has its own definite tone. For example, **mǎi** 买 (to buy) is 3rd tone, **mài** 卖 (to sell) is 4th tone. Both syllables have the same initial and final, but because their tones are different, their meanings are also different.

1. Chinese Phonetic Alphabet

2. International Phonetic Alphabet

3. "De-voiced" means the vocal cords do not vibrate

4. "Palatal" means the tip of the tongue touches the hard palate.

5. "Retroflex" means the tip of the tongue is slightly curled.



Morning Mist over the Likiang River (traditional painting)

Pai Hsueh-shih

